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The
Relation of the Fourth Gospel
to the Christian Cultus

by

W. H. Raney

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W. H. Raney

Kingsville (Canada)



Alfred Töpelmann * Giessen (Germany)

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Ὁ Λόγος· Ὁ Ποιμὴν· Ὁ Καλός· Ἡ τε Ἀγάπη τοῦ Θεοῦ καὶ Ἡ
Ὁργή· Ἡ Ἀμπελος· Ἡ Ἀληθινή· Ὁ Παράκλητος· Ἡ Εἰρήνη.

ABBREVIATIONS.

The Fourth Gospel is frequently designated as Jn. In some sections the name John has been retained to designate the unknown author. This has not been done, however, with any thought of identifying him with John the Presbyter although the arguments for such identification seem almost convincing¹. The writer cherishes the belief that this Gospel contains many genuine utterances of Jesus which may have been conserved through the ministry of John the Son of Zebedee.

EB. = Encyclopaedia Britannica.

ERE. = Encyclopaedia of Religion and Ethics, (Hastings).

HDB. = Bible Dictionary, (Hastings 5 Vols.).

ICC. = International Critical Commentary.

For convenience the different forms of parallelism have been designated in Chapter V. by single or double letters.

a = antithetic parallelism.

c = constructive or synthetic parallelism.

s = synonymous parallelism.

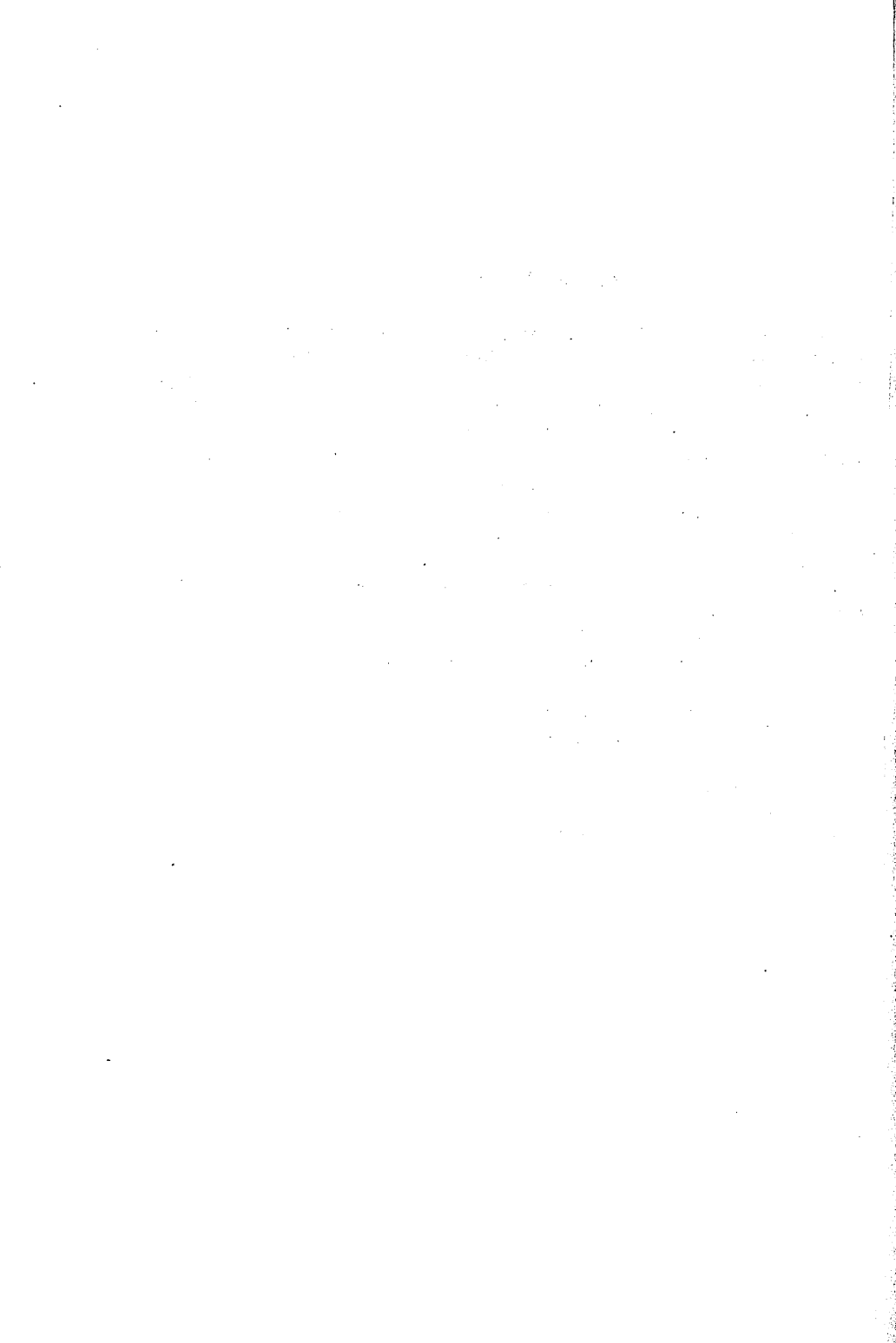
cl. p. = climactic parallelism.

al. p. = alternate parallelism.

ch. = chiasmus.

K. = Kina rhythm.

¹ See J. H. Bernard, ICC., Vol. I.



PREFACE.

The books of the Bible, almost without exception, were written primarily for hearers rather than for readers. The authors envisage an audience. It is only in such an environment that their messages find a natural setting and *locus standi*. In the congregation prose sections were read aloud and hymns chanted. It is with the latter that we are here mainly concerned.

That the Psalmody extends beyond the Psalter is now generally recognized. With the exception of The Songs of Solomon, all lyric poetry expressed in the forms of odes, songs, psalms and hymns, was probably written not to be read aloud as poetry but to be chanted in public worship by chorister or choir. That they are essentially ancient hymns is made evident not merely by the fact that they are written in forms of parallelism, rhythm and accent but even more by the qualities of spiritual feeling and desire — the music of faith, hope, and love which pervades them as a deep religious strain. Hymns of the New Testament, as well as the Old, partake of these qualities. Fondness for lyrical harmony — even for mere melodic progression and volume of tone — was a characteristic common to both Greek and Hebrew.

Now it is the aim and purport of this little volume to advance one step beyond the position taken by those New Testament scholars who have demonstrated the poetical and liturgical character of large sections of The Fourth Gospel. It is here maintained that not only the Prologue but all these other sections are prose-hymns and appeal is made, on the evidence submitted, to the judgment of those readers who have made a study of the literary forms of this Gospel.

If the comparative study of Chapters II and III is somewhat tedious, it is because of *un embarras de richesses* presented by ancient hymnody and the difficulty of deciding what passages might be excluded. On the other hand it may be feared that Chapter IV suffers from undue brevity for, while it is true that the evidences therein adduced are circumstantial and incidental to the main theme, they nevertheless offer solutions to some of the more serious Johannine problems and for that reason deserve fuller treatment. I can only venture to hope that they may receive such treatment from more competent hands. It gives me much pleasure to acknowledge the assistance rendered to me in the revising of proofs by the publisher, Dr. Alfred Töpelmann, and by Dr. Karl R. Kalbfleisch, of the University of Giessen, whose merit as philologist and exegete is recognized by scholars everywhere.

W. H. R.

INTRODUCTION. — A.

Since the year 1906 when Prof. E. F. Scott published his challenging work on *The Fourth Gospel*, the attention of critics has been directed, with a profusion of effort and a paucity of result, to «the opposition of contraries» around which that writer built his arguments. It will be remembered that Dr. Scott maintained that the author, writing at the junction-point of two eras, through failure to think out his position in any logical way, simply combined, sometimes on the same page, the irreconcilable tenets of conflicting epochs of culture. Successive writers, unable to accept this view, have unsuccessfully advocated duality of authorship or some form of an Ur-Johannean theory. It is not, then, a matter of surprise to find that nearly all the major and some of the minor Johannine problems remain unsolved. Now it sometimes happens in the field of literary criticism, as in the business of practical mining, that a worker in one section will discover a «lead» that runs through adjoining fields. With all due humility the present writer proffers the suggestion that he has discovered such a «lead». While studying the formation of the Logos Hymn which lies embedded in *The Prologue* the writer came to the conclusion that *The Prologue* as it stands, with the interpretative comments of the author, bears a closer resemblance to Semitic hymnody in general than the Logos Hymn itself; for it is a characteristic of Semitic hymns that their thought is interwoven with historic reality whereas the Logos Hymn proper (as separated by C. Cryer and J. H. Bernard), is purely Philonic in its concept and Hellenistic in its structure. Then followed the conviction, confirmed after repeated investigations, that other large sections of the Gospel are written in forms of parallelism and accent which, even more than *The Prologue*, closely resemble Semitic prose-hymns. Naturally the question arose What bearing will this have on the major Johannine problems? Here the development is as surprising as it is clear. As will be shewn later, in

nearly every case the alleged contradictions lie between statements in the narratives and poetic utterances in the oracular hymns. Explanations of dislocations of the text and of anachronisms are rendered possible. Herein also lies the meaning of the deep rhythmical and liturgical character of the Gospel. The poetic-allegorical quality is evident throughout but in those sections where the emotional feeling rises high and strong the Hebraic mood of the author finds expression in the *parallelismus membrorum* and accentual moulds of Semitic hymnody.

As there was the greatest need so also was there the highest precedent for such a writing. In the olden time in periods of sorest trial the ancient faith had received inspiration and revival through similar media. Centuries had passed. Jesus had come and gone. A great new vital faith, nurtured at first by a hope of his speedy return, had been kindled in the hearts of men. As time passed this hope found a better fulfilment. It was replaced by a sense of his spiritual presence. Accordingly a new presentation of his earthly life was needed. Unforeseen difficulties and grievous trials beset the infant Church. Once again arose the need for a ministry of consolation and assurance. In form as in substance The Fourth Gospel was designed to meet that need. Its prose-narratives give a new setting and appraisal of the historic life of Jesus. The Prologue, the 'Discourses', the Great Prayer and other sections which modern critics have regarded as prose-interpretations are, in reality, prose-hymns written to be chanted by a chorister either as prelude or as postlude to the reading of the narrative-sections in two or more periods of Public Worship. This we conceive to be the relation of The Fourth Gospel to the Christian Cultus of the second century.

INTRODUCTION. — B.

In every religion a cultus arises as a development of certain elements which are, either generically or specifically, vital and inherent. In the discussion of these elements it has been customary to emphasize the sense of awe and of dependence on higher powers; the consciousness of sin and of accountability; the fear of punishment and the desire for pardon and protection. But in the higher religions there is also manifest a deep longing for assurance and peace and for communion with the deity. Accordingly in these religions a place is found in the cultus not only for a liturgy of

adoration and praise, supplication and sacrifice on the part of the worshipper, but for oracles, promises and 'covenant mercies' on the part of the deity. The particular form of the cultus is determined largely by the desire to make it acceptable both to the deity and to the worshipper.

The cultus is more, however, than a medium of religious expression. It is itself an integral part of the truth which it preserves and enshrines. It is creative and, as such, determinative in some measure of the values to be conserved both in creed and practice. It awakens devout aspirations and becomes a powerful factor in the propagation of the faith. It possesses, therefore, not merely an aesthetic value but a doctrinal and ethical suggestiveness. This last thought should be kept in mind when we seek to estimate the place and function of hymnody in the cultus.

The more recent study of hymnology has disclosed that the term *ὕμνος* was given a very comprehensive meaning in the early Christian Church¹. It was used to designate not only metrical hymns, canticles and verses which rhymed, but was more generally applied to prose hymns in which rhythm and accent determine the musical quality and tone². A broad survey of the subject shews that ancient hymns include ethical odes, didactic chants, divine oracles, pronouncements, and promises, as well as psalms of praise and prayer. The religions of antiquity were vocal with all manner of lyrical utterances. Even the religion of the stolid Chinese, whose inharmonious chantings are proverbial, is no exception. In many of the Sacred Books of the East hymns rise naturally, or sometimes abruptly, in the midst of the prosenarratives (*vide* Numbers chs. XXII—XXIV). These hymns usually take the form of prayer or praise or prophetic pronouncement. Occasionally the deity himself is heard speaking in utterances which were evidently written to be chanted by a priest or cantor. See (1) *The Book of the Dead: Of Coming Forth from Re-stav; Of Sekhet-Hetept; The Makhent Boat Etc.* (2) *Egyptian Tales: The Adventures of Sanehat.* (3) *The Ramayana: Canto XIV, Ravan Doomed; Canto XXVIII, The Death of Tadaka.* (4) Cols. IX and X Inscriptions of Nebuchadnezzar: — (5) Occasional passages in the *Mahâbhârata* and (6) in the *Epic of Ishtar and Izdubar*.

The beginning of our era saw no abatement but rather an increase of interest in hymnody. According to Philo The Therapeutae, who

¹ See art. in ERE. by A. Baumstark.

² Art. 'Hebrew Hymnody' EB.

lived near Alexandria, were accustomed to compose original hymns for use at the great religious festivals, and Jewish versifiers sought, by their manipulation of the Sibylline oracles which were chanted in heathen temples, to win converts to their religion. Judaism which »always presented its most attractive side to paganism« (Schurer) did not neglect the impressive ministry of psalmody. »Those who thronged the streets to the markets, the law-courts, the baths, the theatres, the museums or the amphitheatre, beheld on fixed days the open doors of a synagogue, and overheard the music of praise and the solemn intonation of prayers.« (*The Mystery Religions and Christianity* p. 25 Angus.)

Christianity was pre-eminently a religion that called for sacred song, and the singing of Christian hymns as well as of the Old Testament psalms constituted, from the very beginning a most important part of the worship of believers. A strange new sense of victory and rapture, in the very midst of defeat and suffering, could find no other vehicle of expression so suitable as the singing of hymns. Paul and Silas sang in prison. The Apostle commends the use of »psalms and hymns and spiritual songs« (Eph. 5: 19; Col. 3: 16) and, in I Cor. 14: 26 he refers, as a matter of course, to the freedom and spontaneity with which gifted members of the church composed and introduced new hymns. The oft-quoted letter of Pliny to the Emperor Trajan indicates that, at the dawn of the second century, Christianity had so far triumphed in the Province of Bithynia that people in great numbers were leaving the pagan temples and giving adherence to the new religion. One of the notable features of this triumphant religion was its gift of song: »*Carmenque Christo quasi Deo dicere invicem secum.*« This custom of singing hymns antiphonally (*invicem secum*), or of singing responses is clearly traceable to a Hebrew origin and offers evidence of a desire to continue the practice of the Temple choir. The above quotation seems to prove that the practice not only of singing hymns, but of singing them antiphonally, was already established in the Bithynian churches at an early date. This gives support to the tradition recorded by the historian Socrates, that Ignatius (who suffered martyrdom about 107 A. D.), introduced antiphonal singing into the church of Antioch from which it quickly spread to other churches. What has become of these and other early hymns? The New Testament Canon probably was not closed until about the middle of the fourth century. Is it not rather surprising that it contains (apart from quotations from the Psalms and the Lucan hymns of the Nativity),

so little of this class of literature? If we could put ourselves in the place of either the Jewish or Gentile converts who entered the Church in the first three centuries would we not expect to find considerable space within the sacred books devoted to hymnody? The more careful scrutiny of modern criticism has disclosed that the oracular and Messianic passages of Old Testament prophecy are what Prof. W. Jordan has termed »Songs of Service and Sacrifice«, and that these are capable of being sung impressively in modern oratorios as they were doubtless designed to be chanted in Hebrew by priest and Levite. A similar scrutiny has revealed the presence in the New Testament (especially in The Book of Revelation), of portions of majestic prose-hymns and odes. A more comprehensive view of the nature of ancient hymnody will reveal the possibility of including still other passages in this category.

CHAPTER I.

The Thesis.

Nothing is more striking in the Sacred Books of the East than the assurance and candour with which the seers speak of Divine fiats, origins, and events hidden from the ken of ordinary mortals. The Deity himself speaks without introduction or through his spokesman, and often with startling abruptness. Two diverse explanations have been given of these phenomena. Some writers refer to the naïveté of the ancient seers; others dilate on their subtlety. In reality a satisfactory explanation is found only in reference to that rapt subjectivity of thought which is so characteristic of all religious thinkers of the East. The sage gave himself to meditation until, in his musing, he felt himself to be identified with that Eternal Wisdom whose words he uttered. The prophet brooded over questions of right and wrong, of truth and falsehood, until at last in ecstasy of boldness he believed himself to be the voice of his God. The poet or psalmist, as mediator between God and man, spoke for both in turn until, in rapture of song, his spirit travelled back and forth between earth and heaven as on a Jacob's ladder. Without any begging of the question involved in this thesis it may be observed here that a deeper appreciation of this rapt subjectivity and intensity of thought invests with a new value the messages of the great seers, and opens up an avenue for the discussion of the possibility of arriving at reality by this process. Such appreciation strengthens the conviction that the kingdom of reality pertains not to those who are mainly concerned with the ornaments found in the outer vestibule of life but to the spiritually-minded who dwell within its sanctuary.

Of all the odes, psalms and hymns of antiquity none are so impressive as those in which the Divine Being declares his will or gives assurance of his favour. Surpassing all others in imagery, in rhythmical quality and in power of intonation they have been

usually treated (unless found in a collection of psalms or odes), as though they were prose compositions, part and parcel of a narrative in which we have what purport to be the *ipsissima verba* of the Divine Being. This malappraisal is not always due to preoccupation with the gravity of the thoughts expressed. Even in reading Homer we are sometimes deaf to the music of the accompanying lyre. This tendency is more apparent in our perusal of the canonical writings. As centuries pass men crave for historical certitude. Even the poetical character of the hymn or ode is overlooked. The religious devotee desires to believe that he is listening to words which were actually spoken and not to a poetical interpretation of traditional utterances. This conception becomes fixed and crystallized when, in the interest of dogma these oracular odes and hymns are made the basis of systems of belief and teaching. The unusual form of the communication may be recognized but it can be readily explained by the consideration that gods do not speak after the manner of men. The history of Buddhism, which derives so extensively from Hinduism, would doubtless have been different if the oracular chants and »sayings« contained in the Vedas had not become obscured by this process. Compare the four Vedas viz. Rigveda (the Veda of praise), Yajurveda (the Veda of sacrifice), Samaveda (the Veda of chanting), and Atharveda (the Veda of incantations, blessings etc.). with the Vedanta, the second great division of the Mimânsâ school of Hindu philosophy which concerns itself with the interpretation or ultimate aim of the Vedas for the purpose of investigating the relation in which the universe, and especially the human soul, stands to Brahman the Supreme Spirit. The process is even more clearly discerned in tracing the development from the Aranyakas, which contained a mixture of legendary narrative and theosophical speculation, to the mythical doctrines of the Upanishads (*vide* the treatises on »Knowledge of the Living Spirit« and »Life and consciousness«). Among Vedic Hymns one entitled »To the Unknown God« and another »To the Maruts and Indra« with prologue, dialogue and epilogue are especially significant. This whole process, unfolding into the refinements and elaborations of Buddhism is, in a general way, analogous to the process of interpretation and definition by which the main orthodox doctrines of the Church were evolved, in part, from the Prologue and Discourses of The Fourth Gospel.

Later phases of this development are seen (1) in the controversies waged over the precise meaning of the dogmas and, (2) in the

inevitable reactions of criticism, concerned mainly with the various »streams of influence« which have entered into the original compositions.

Other factors have contributed even more to the general confusion and malappraisal. The marked freedom and diversity shewn in the form and structure of prose-hymns tend to obscure their real character. This is especially true in a translation. Prose-hymns differ from prose only in parallelistic structure and rhythmic tone. They can be read impressively as well as sung. Then, too, as Julian points out, our lack of knowledge of¹ »the strophes of ancient poetry«, . . . of »the musical accents«, »the liturgical use of detached versicles and other characteristics of Hebrew hymnody« has, to a great extent, dulled our perception of the peculiar musical qualities of prose-hymns. It is true that under the circumstances an exact knowledge of the technique, (if such really existed), is impossible and subtlety or finesse would be worse than useless in solving the problem, yet a certain imaginative appreciation of what must have been the nature of the chantings and intonations of the ancient liturgies is required, as well as a sympathetic evaluation of the quality of thought and feeling which naturally sought expression in these forms. But the most recent treatment of this subject indicates a noticeable change. »Modern use has perforce changed the definition of the word 'hymn'. That word now comprehends rhythmical prose as well as verse; prayer and spiritual meditation as well as praise . . . Also the modern distinction between psalms and hymns is arbitrary« (See Art. *Hymns* in E.B.). As already implied in the Introduction this is but a return to the more comprehensive meaning that the Greeks gave to the term ὕμνος in the first century. It may almost be taken for granted that whenever a passage in the Old or New Testaments exhibits a combination of parallelism, rhythm and poetic beauty it may be classified as a hymn or ode.

These preliminary considerations may suffice to introduce our thesis which is that the Prologue of The Fourth Gospel (Jn. I: 1—18), the 'comments' of Jn. III: 14—21; 31—36; the parable of Jn. X: 1—18 the 'discourses' of Jn. XIV, XV, XVI and the prayer of Jn. XVII are prose-hymns written to be sung or chanted by cantor or choir; and that in all probability the Gospel was written for use in two or more consecutive periods of worship. Before

¹ See Dict. of Hymnody.

entering upon a detailed study of the structure of those passages it will be necessary to examine the forms of hymnody found in Babylonian and Egyptian mythology and religion, to trace their richer development in the Hebrew psalms and oracles, and at the same time to make some comparison between these more ancient hymns and the Johannine and other hymn-sections of the New Testament. A comparative study of certain hymn-portions of the Mystery Religions, of the Old Testament Apocrypha, the Psalms of Solomon and, more particularly, of The Odes of Solomon, will be followed by a consideration of relevant particulars as to the purpose and structure of The Fourth Gospel. In Chapter V. The Prologue, 'Discourses', and Prayer will be re-written in the form of prose-hymns.

CHAPTER II.

The Sources and Characteristics of Hebrew Hymnody in Relation to the Prose-Hymns of The Fourth Gospel.

The marks of individuality evident throughout The Fourth Gospel which bear evidence to unity of authorship have been variously designated, but those writers seem nearest the truth who recognize in them the poetic gifts of a lofty seer. Only a poetic genius could blend into one strong current the various streams of influence which flowed around him — Synoptic, Pauline, Alexandrian, Palestinian, ecclesiastical — and use them for the fulfilment of a great purpose. But beneath those influences (which were mainly doctrinal) there lay a mood, a temper, Hebraic and Semitic by nature but transformed and illuminated by a new and powerful faith. It is with this mood and the mode of its expression that we are here mainly concerned.

The Hellenistic conceptions, incorporated in this Gospel have, for a long time, engaged the attention of scholars almost to the exclusion of those Semitic moulds of thought and that peculiar undertone of feeling which find expression in Aramaic style and diction. In more recent years, however, an understanding of the forms of utterance has been enlisted as an aid in the interpretation of the Gospel itself (See Burney on *»The Aramaic Origin of The Fourth Gospel«*).

Style and thought are ever inseparable; but of far more importance is the consideration that the vehicle or form employed determines the manner in which the writer designs that his thoughts shall be understood. Thoughts expressed in poem, allegory, hymn or prayer have an aspect or bearing on life different from that of thoughts expressed in prose. What forms did the author of The Fourth Gospel employ, and whence are they derived?

C. F. Burney in his advocacy of an Aramaic origin has presented

strong arguments of a linguistic character which have been answered only partially by Bernard, who seeks to explain the Aramaic resemblances by the influence on the author of his native language. This debate is not of vital concern to our subject, but it may be observed that the very marked Aramaic features and their frequent appearance can be most naturally explained if we assume that the Gospel was written in Aramaic and afterwards translated and edited by one who was more familiar with the Aramaic idiom than with the Greek. In any case the Aramaic influence is now generally admitted.

Now we know that the Aramaic language derived directly and extensively both in form and in substance from the Assyrian. It was in use over a wide area even in Babylonian times and Aramaic inscriptions and papyri have been found in Syria, Babylonia, Egypt and Arabia. It was apparently employed as the language of diplomacy (Isa. 36, v. 11) in the 8th century B. C. and it was probably at that period that it became very considerably and permanently influenced by the Assyrian in its vocabulary, grammar and syntax. (Margoliouth in HDB.). Admitting, then, the reality of Aramaic influence on the thought-forms of The Fourth Gospel we should not be surprised to find perpetuated through it certain resemblances to those lyrical or rhythmical forms or modes by which the Assyrians and Babylonians were wont to cherish their religious beliefs and ideas. This view will appear more historically probable when we recall the fact that this native Aramaic influence was inseparable in the life of our author from that inspiration which he had received from the Hebrew prophets and psalmists whose writings, in their structural form, bear a general family resemblance to Babylonian odes and hymns. Still greater and more immediate sources of inspiration were found in the Aramaic sayings of Jesus which contained (as evidenced by the various Synoptic strains as well as by the Johannine tradition), many passages marked not only by parallelism and rhythm but also by rhyme¹.

THE PERSISTENCE OF SEMITIC RHYTHM.

A very large proportion of Babylonian hymns are apparently of Sumerian origin. It is very remarkable that though these hymns have been translated, emended, adapted, they have yet retained their ancient characteristics. Dr. Peters cites a Sumerian hymn

¹ See Dr. Burney in *«The Poetry of our Lord.»*

which probably had its origin in Nippur about 3000 B. C. and contains a colophon that it was copied in 97 B. C. when it was apparently still in use. Many other hymns are known however only in the Semitic idiom and do not seem to have been based on any Sumerian original. They manifest an equal degree of persistency. Both of these two classes of hymns, although addressed to different deities, do not vary greatly in form.

Sumero-Babylonian, Egyptian and Hebrew hymns bear strong evidence in their structural formation to a common ancestral relationship. The resemblance between the Hebrew and Babylonian is particularly close as seen in certain ritual formulae, ideas, and conventions, which recur in both; and the whole poetic scheme is substantially identical in all three. Evidences of the growth, adaptation and recension of hymns re-appear in all periods while at the same time the general form persists with remarkable tenacity. »The seventy-second Psalm reminds us«, says Dr. Peters, »of old Sumerian hymns written to or for kings.«

The specific characteristics of Babylonian, Egyptian and Hebrew hymnody are (1) *rhythmic thought* expressed in repetition, balance and similarity of utterance or so-called parallelism and chiasm; and (2) *rhythmic tone* expressed in the accentual system.

A. Parallelism.

In parallelism the same thought is repeated in different or partly similar words; or different thoughts are contrasted, compared, or further developed in the same way. It must not be supposed, however, that all lines of a poem or hymn are expressly marked by this feature of parallelism. In many instances, as we shall see, the lines are not arranged in parallels. But parallelism gives the rhythmic thought and movement. It strikes the chord which echoes with variations through all the lines. This fact has not been made sufficiently clear by writers on the subject. Lines which are not arranged in parallels echo or develop the thoughts and notes of those which are so arranged. Professor J. E. McFadyen in his *Introduction to the Old Testament* (p. 238) defines Hebrew parallelism as »the response of thought to thought, the calling of deep to deep, the solemn harmonies that run through the universe.«

Robert Lowth in his *De Sacra Poesi Hebraeorum* (c. 1753) made extensive use of the earlier writings of Rabbi Azariah de Rossi and Schöttgen to demonstrate the three principal varieties of

parallelism which contribute the most important *differentiae* between Hebrew prose and psalmody and are characteristic of prophetic no less than of writings usually classified as poetical. The following quotations will illustrate with greater detail the development of these characteristics, and for the purpose of our argument, it will be well to bear in mind that these Semitic features persist (with modifications), in the Septuagint Version, the Psalms of Solomon, the Odes (or Hymns) of Solomon and in the psalm quotations and hymnal passages of the New Testament.

I. Synonymous Parallelism.

The most common form is synonymous parallelism in which, when it is well developed each member (i. e. subject, verb and object) of the first stichos or line, as the case may be, is reproduced by a corresponding term — either synonymous or similar — in the parallel stichos or line. There is a correspondence in *idea* between the stichoi or lines, the second and sometimes the third and fourth echoing or re-inforcing the sense of the first in either equivalent or different terms.

In the Babylonian Creation-Myth the other gods address Marduk as their champion against Tiamat in lines which show the origin of this type of parallelism.

»Thou art chiefest among the great gods // Thy fate is unequalled / Thy word is Anu¹. //

O Marduk thou art chiefest among the great gods // Thy fate is unequalled / Thy word is Anu. //

Henceforth thy command is supreme //

To exalt and to abase is in thy hands //

Established is the word of thy mouth //

Thy command can not be stopped.« //

This well illustrates the frequent combination of different forms. Each of the first two lines is a tristich and the last four lines form a quatrain in which the first and fourth are synonymous and the second and third are definitive of the other two and correspond in idea.

Merodach, another earth-hero, who in popular belief rose to the rank of the gods, discourses in a hymn the tenor of which is seen in the following lines:

»The god who binds the hosts of the firmament / In my right hand I bear //

¹ I. e. has the authority of Anu.

The god who slays the hosts of the firmament / In my left hand
I bear //

The sun-god of fifty paces / The falchion which proclaims me /
As Anu I bear. //

Well developed forms of synonymous parallelism abound in Hebrew psalms and oracles. The following passage combines parallelism between the lines with parallelism between the stichoi.

»Say ye not, / A conspiracy, //

Concerning all whereof this people shall say, / A Conspiracy //

Neither fear ye their fear, // Nor be ye in dread thereof; //

Jehovah of hosts him shall ye sanctify, //

And let him be your fear //; And let him be your dread. //

And he shall be for a sanctuary; //

But for a stone of stumbling, // And for a rock of offence, //

To both the houses of Israel; //

For a gin and for a snare, /

To the inhabitants of Jerusalem; //

And many shall stumble thereon and fall //

And be broken, / and be snared, / and be taken.« // (Isaiah, 8,

vvs. 12—15)

cf. Psalm 118, v. 22, and the use made of these two oracles in I Peter 2, vvs. 7—8. It is possible that parallelism had its origin in, or was suggested by, the repetition of lines and of refrains by choristers and choruses of priests. The sayings attributed to the goddess Ishtar (Astarte) are everywhere marked by a vigour which relieves the monotony caused by repetition. After a worshipper has finished a hymn of praise to her honor, her voice is heard:

»For determining oracles / I have been established, //

In perfection / have I been established; //

For determining oracles / of my father Sin / I have been established, //

In perfection / have I been established; //

For determining oracles / of my brother Shamash / I have been established, //

In perfection / have I been established,« etc. etc.

With greater elation and variety of utterance she declares her supremacy in lively chant:

»Full of delight / is my majesty, //

Full of delight / is my supremacy, //

Full of delight / do I as a goddess / walk supreme. //

Ishtar, / the goddess of morning, / am I, //

Ishtar, / the goddess of evening / am I //
 Ishtar, / to open the lock of heaven's gate /
 Belongs to my supremacy. //
 The destroyer of heaven, / the devastator of earth, //
 Such is my majesty //
 To rise up out of / the foundation / of heaven, //
 Whose fame shines among / the habitation / of men — //
 Such is my supremacy. //
 The mountain I sweep out of the way // —
 Such is my supremacy; //
 The destroyer of mountain walls am I, //
 The foundation of their greatness am I, //
 Such is my supremacy.«

If the lines were sung by a priest, the refrain was probably sung by a chorus of priests, or it may be that the lines were alternately chanted by a priest and a chorus. Psalm 136 affords a good illustration of this kind of singing and all litanies, ancient and modern, demonstrate its persistence and effectiveness.

Parallelism between lines is not as well developed in Babylonian and Egyptian hymns as in the more sonorous and majestic Hebrew psalms and oracles; yet, in the former it has a peculiar cadence and harmony. The following stanza, taken from a series of hymns of the 19th Egyptian dynasty (1350—1200 B. C.) is in praise of Amen-Ra and gives voice to the religion of the poor:

»Who comes / at the voice / of the distressed one, //
 Who gives breath to / the one who is wretched, //
 Who comes / at the voice / of the humble man; //
 I call upon thee / when I am in distress, //
 And thou comest / that thou mayest save me; //
 That thou mayest give breath / to him that is wretched. //
 That thou mayest save me / that am in bondage. //

.
 Thou art a lord / to him that calls upon thee; //
 For the Lord is disposed / to be merciful.«

The fourth line in a typical manner introduces a personal note giving a realistic touch to the hymn.

Many combinations are possible.

(a) »Sun, / stand thou still / upon Gideon, //

And thou, / Moon, / upon the valley of Ajalon.«

Here the arrangement is: a, b, c
a¹, b¹, c¹

cf. (Jn. 17, v. 18) »As thou didst send / me / into the world //
So sent I / them / into the world.«

(b) »In Judah / is God / known, //
His name / is great / in Israel.«

Here the order is: a, b, c,
b¹, c¹, a¹

(c) »Except Jehovah / build / the house // They labour /
in vain / that build it; //
Except Jehovah / keep / the city // The watchman /
waketh / but in vain.« // (Ps. 127, v. 1)

Here each line is a distich and the arrangement is:

a, b, c, d, e, f.
a¹, b¹, c¹ d¹, f¹, e¹.

An instance of complete parallelism is seen in ps. 101, v. 7,

»He that / worketh / deceit // Shall not / dwell / within
my house //

He that / speaketh / falsehood // Shall not / be established /
before mine eyes.«

and in Ps. 94, v. 9,

»He that / planteth / the ear // Shall he / not / hear? //
He that / formed / the eye // Shall he / not / see?« //

cf. — »As the branch / cannot bear fruit / of itself // Except /
it abide / in the vine //

So neither / can ye // Except / ye abide / in me.« (Jn. 15,
v. 4)

The ellipsis in the first stichos of the second line calls for more deliberate emphasis and prolongation of the rhythmic note.

cf. also: »If ye / keep / my commandments //

Ye shall / abide / in my love //

Even as I / have kept / my Father's commandments //

And / abide / in his live.« (Jn. 15, v. 10)

Dr. Burney, in his treatment of the subject does not clearly distinguish parallelism between the stichoi from parallelism between the lines but this has been demonstrated by Prof. Meek in an article entitled *The Structure of Hebrew Poetry* appearing in *The Journal of Religion*, October 1930. He cites Ps. 19, vv. 1—2 as a good example of synonymous parallelism between the stichoi where the scheme is:

a, b, c, c¹, b¹, a¹
d, e, f, d¹, e¹, f¹

»The heavens / are telling / the glory of God //

And the work of his hands / the sky / is declaring //
Day unto day / pours forth / speech // And night unto night /
declares / knowledge.«

In Jn. 14, v. 27 the parallelism is between stichoi,

»Peace / I leave with / you // My peace / I give unto / you,
Not as / the world / giveth // Give / I / unto you //

Let not / your heart / be troubled // Neither / let it be / afraid.«
and again in Jn. 14, v. 20,

»If they / persecuted / me // They will / also / persecute you //
If they / kept / my word // They will / keep / yours also.«

The ease with which the writers combined parallelism between lines with parallelism between stichoi is well illustrated in Ps. 114, vvs. 1—4; Ps. 34, vvs. 12—13; Isa. 55, vvs. 6—7.

Psalmists and versifiers made the freest possible use of these schemes changing from one to another and often, (as we shall see), adopting different varieties of parallelism even in the same quatrain or stanza. In every case the *thought* moulded and determined the *form* and no forms could be more plastic than those employed by Hebrew writers.

»From Aram / hath Belek / brought me, //
The King of Moab / from the mountains / of the East; //
Come, / curse me / Jacob! // And come, / defy / Israel! //
How / shall I / curse // Whom God / hath not / cursed? //
And how / shall I / defy // Whom God / hath not / defied? //
For from the tops / of the rocks / I see him, //
And from the hills / I behold him: //
Lo, / it is a people / that dwelleth / alone, //
And shall not / be reckoned / among the nations. //
Who can count / the dust / of Jacob? // Or number / the fourth
part / of Israel? //
Let me die the death / of the righteous // And let my last end /
be like his.« // (Num. 23, vvs. 7—10)

The re-inforcing of an idea through synonymous parallelism could lend itself either to a ministry of fear or to one of consolation:

»He giveth / power / to the faint // And to the weak / he in-
creaseth / strenght; //
Even the youths / shall faint / and be weary // And the young
men / shall utterly / fall. //
But they that wait / upon the Lord / shall renew / their strength, //
They shall mount up / with wings / of eagles; //
They shall run // and not be weary; //

And they shall walk // and not faint.« (Isa. 40, vvs. 29—31)
cf. Jn. 15, vvs. 26—27:

»But when / the Comforter / is come // Whom I will send / unto
you / from the Father, //

Even the spirit / of truth // Which proceedeth from / the Father.//
He / shall testify / of me; //

And ye also / shall bear witness //

Because ye have been / with me // from the beginning.«

The last two lines illustrate a common form of synthetic parallelism, (see below), and the impressiveness of the third line is accentuated by the changed form of parallelism and rhythm which it introduces.

In an Egyptian hymn the god Amen is heard guiding his son, the King Tahutmes, round the whole circuit of the world giving it all into his power.

»I have made them see / thy majesty // As a / fierce-eyed / lion //

While thou makest / them // Corpses / in their valley //

I have come / giving thee / to smite those // Who are nigh / the
border //

Thou hast smitten / the sand-dwellers // As captors / of life.«

Here we meet with an unusual form in which the second stichos of each line stands in apposition with the last word of the preceding stichos (vide Lk. 2, vvs. 30, 31, 32, where the last three lines stand in apposition with the last word in v. 30). There are two instances of this in Jn. 17, vvs. 2—3:

»Even as thou gavest him / authority / over all flesh — //

That to all / whom thou hast given him //

He should give / eternal life; //

And this / is life eternal //

That they should know / thee / the only true God //

And him whom thou didst / send / even Jesus Christ.«

A variation of synonymous parallelism is seen in what Driver in his Old Testament Introduction calls *ascending* or *climactic parallelism*. Parallel thoughts are ranged in an ascending scale. In its simplest form the first line is left unfinished but the second line adds what is necessary to give completeness.

»Ascribe / unto Jehovah, // O ye sons / of the mighty //

Ascribe / unto Jehovah, // glory / and strength.« (Ps. 29, v. 1)

»The floods / have lifted up, // O Lord, //

The floods / have lifted up // their voice.« (Ps. 92, v. 9)

»For lo, / thine enemies, / O Lord, //
Fo lo, / thine enemies / shall perish.« (Ps. 93, v. 3)

»Till thy people / pass over, // O Jehovah, //
Till thy people / pass over / that thou hast purchased.«
(Exodus 15, v. 16 b)

In its higher forms the first line or couplet may be complete in itself but the lines which follow carry the thought higher.

»The kings came / and fought //
Then fought / the kings / of Canaan,« etc. (Judges 5; v. 19 a)

»From heaven / fought / the stars //
From their courses / they fought / against Sisera.«
(Judges 5, v. 20)

»Because they came not / to the help / of Jehovah //
To the help / of Jehovah / against the mighty.« (Judges 5, v. 23.)

The *Songs of Ascents*, (Psalms 119—134), contain many examples of climactic parallelism. Were they not so called for this reason? (vide Delitzsch). Some members of this group were probably misplaced. In Jn. 1, v. 1, a still higher form is found:

»In the beginning was / the Word //
And the Word was / with God //
And the Word was / God.«

cf. Jn. 1, v. 7:

»The same came / for witness //
That he might bear witness / of the light //
That all / might believe / through him.«

also Jn. 1, v. 10:

»He / was in the world //
And the world / was made / by him //
And the world / knew him / not.«

and Jn. 10, v. 11:

»I / am the good shepherd //
The good shepherd / giveth his life / for the sheep.«

II. — A second form is *Antithetic Parallelism*, in which the second member expresses a thought that stands in contrast or apposition to the first. In the ancient epic of Gilgamesh (Izdubar) the hero says to Enkidu:

»Thou art / in fear / of death // Thy prowess / lacks strength //
I / will go before / thee // Though thou / tauntest me / with fear //
Though I fall / I will establish / my name.«

Here we find antithetic parallelism between the first two lines and again between the two stichoi in the last line. In another Babylonian hymn the gods entreat Marduk:

»O Lord! / give life / to him // that trusts / in Thee; //
But destroy / the life / of the god / who plots / evil.«

Again the other gods speak to Marduk:

»May thy fate, / O Lord, / be supreme / among the gods! //
To destroy / and to create, // Speak thou / the word //
And thy command / shall be fulfilled //
Command now, // And let the vesture / vanish //
Speak the word / again // And let the vesture / re-appear //
He obeyed / the words / of the gods // Marduk / spake / with his
mouth //
And the vesture / vanished //
Again / he commanded // and the vesture / re-appeared.«

This stanza combines synonymous and antithetic parallelism. The three concluding stichoi give the sequel — a common device in Semitic hymnody — adding to the sense of reality by combining seeming fact with poetic fancy. Antithetic parallelism is most naturally used where the hymn or ode becomes didactic in aim.

e. g. »For the Lord / knoweth / the way / of the righteous; //
But the way / of the ungodly / shall perish.« (Ps. I, v. 6)
»The Lord / trieth / the righteous: //
But the wicked / and him that loveth violence / his soul /
hateth.« (Ps. II, v. 5)
»They are brought down // and fallen //
But we are risen // and stand upright.« (Ps. 20, v. 8)
»The stone / which the builders / rejected //
The same / is become the head / of the corner.« (Ps. II8, v. 32)
»For the law / was given / by Moses //
But grace / and truth / came / by Jesus Christ.« (Jn. I, v. 17)

In Jn. 3, vvs. 20, 21, the antithesis is between couplets:

»For every one that / doeth / evil // hateth / the light //
Neither cometh / to the light // lest his deeds / should be re-
proved //
But he that doeth / truth // Cometh / to the light //
That his deeds / may be manifested // that they are wrought /
of God.«

The Fourth Gospel might almost be called The Gospel of Contrasts.

»He that believeth / on the son / hath everlasting life //
He that believeth / not / the son // shall not see / life. (Jn. 3, v. 36)
»The thief cometh not // But to steal // and kill // and destroy //
I came / that they might have life // And that they might have
it / abundantly.« (Jn. 10, v. 10)

»I will not leave you / comfortless //
I will come / to you.« (Jn. 14, v. 18)

»Every branch in me / that beareth not / fruit // He taketh it
away //

Every branch that / beareth / fruit // He / purgeth / it //
That it may bring forth / more fruit.« (Jn. 15, v. 2)

In this, and in the four following quotations, antithetic is joined
with synthetic (see below) parallelism.

»Henceforth / I call you not servants //, For the servant knoweth
not / what his lord doeth //;

But I have called you / friends //; For all things / that I have
heard of my Father //

I have made known / unto you.« (Jn. 15, v. 15)

»If ye were of the world, // the world would love its own; //
But because ye are not / of the world // But I have chosen you /
out of the world //

Therefore the world / hateth / you.« (Jn. 15, v. 19)

»These things I have spoken ; unto you // That / in me / ye
might have peace; //

In the world / ye shall have tribulation // But be of good cheer, //
I have overcome / the world.« (Jn. 16, v. 33)

»He that believeth / on him / is not / condemned //
But he that believeth / not / is condemned already //
Because he believeth / not / in the name //

Of the only-begotten son of God.« (Jn. 3, v. 18)

cf. also Jn. 17, v. 5:

»I pray not / that thou / shouldest take them / out of the world //
But that thou shouldest / keep / them from the evil.« (Jn. 17, v. 15)

These contrasted thoughts chanted in solemn tones would be
peculiarly impressive.

III. — A third form is *Constructive* or *Synthetic Parallelism*, in
which the parallelism of *thought* is incomplete and frequently gives
way to a parallelism of *form* or *structure*. There is a balance or echo
due to a suggested comparison or contrast. These synthetic forms

are permeated throughout by a rhythmic tone engendered by the use of parallelism in certain lines; i. e. the tone and harmony produced by parallelism persist even through lines which are not strictly parallel. To quote the description of Lowth: »Word does not answer to word and sentence to sentence, or equivalent to opposite, but there is a correspondence and equality between different proportions in respect of the shape and turn of the whole sentence and of the constructive parts.«

Upon a fragment K 3364 in the British Museum there is a copy of the instructions which the god Marduk was believed to have given man after his creation. The words are arranged as a didactic chant in a 3:3 rhythm (see below). It is a good example of purely synthetic parallelism:

»Towards thy god / shalt thou be pure of heart //
 For that is the glory / of the godhead. //
 Prayer and supplication / and bowing low / to the earth //
 Early in the morning / shalt thou offer unto him.«

cf. »Stand in awe / and sin not //
 Commune with your own heart / upon your bed / and be still //—
 Offer the sacrifices / of righteousness //
 And put your trust / in the Lord.« (Ps 4, vvs 4, 5)

On the same fragment (mentioned above) the god Marduk continues:

»The fear of god / begets mercy //
 Offerings / increase / life // And prayer / absolves / from sin; //
 He that / fears / the gods // shall not cry / aloud, //
 He that / fears / Anunuaki // shall have a long / life; //
 Speak not of things / that are hidden // Practice mercy //
 When thou makest a promise // Give and hold not back.«

Synthetic and synonymous parallelism are here combined as in so many Hebrew Psalms.

cf. »I sought the Lord / and He heard me //
 And delivered me / from all my fears; //
 They looked upon him // and were lightened //
 And their faces were / not / ashamed.« (Ps. 34, vvs. 4, 5)

The second stichos, line or following lines may suggest the cause, reason or motive of that which is stated in the first, or they may express the sequel or result of that which is affirmed:

»Bow down thine ear, // O Lord, // and answer me //
 For I am poor / and needy.«
 »God be merciful / unto us // and bless / us, //
 And cause His face / to shine / upon us; //

That thy way / may be known / upon earth; //
Thy salvation / among all nations.« (Ps. 50, v. 15)

»Call upon me / in the day / of trouble //

I will deliver / thee // and thou shalt glorify me.« // (Ps. 50, v. 15)

The passage in Isaiah 61, vvs. 1, 3, is a good illustration of synthetic parallelism that is also progressive or climactic in thought. The connectives usually employed to designate the sequel or result in Hebrew psalmody are not always used in the oracles where the description is more graphic.

»Behold, my servant, / whom I uphold; /

Mine elect in whom / my soul delighteth. //

I have put my spirit / upon him; //

He shall bring forth / judgment / to the Gentiles //

He shall not cry / nor lift up //

Nor cause his voice / to be heard / in the street.«

The third line here is causal in relation to the three following but there is no connective. The author of the Johannine passages is partial to the use of *ἵνα, διὰ τοῦτο, ὅτι, οὖν*, following in this respect the less terse and graphic forms of the psalmists, *vide* Jn. 16, vvs. 15, 16, 17, 18, 19:

»All things / that the Father hath / are mine //

Therefore, / said I, / that he shall take of mine //

And shall shew it / unto you. //

A little while, / and ye shall not see / me, //

And again / a little while // and ye shall see / me //

Because I go / to the Father. //

Then said some of his disciples / among themselves //

What is this / that he saith / unto us, //

A little while, / and ye shall / not / see me, //

And again, / A little while, / and ye / shall see / me //

And because / I go to the Father,« etc. etc.

Among the prose hymns there is no other passage that appears so much like ordinary prose and so little like a hymn, but the notes of power, of pathos, and the appeal to the imagination expressed in a rhythm of assonance transform this dialogue into a strophic chant of singular impressiveness. The craving for realism expressed in question and answer is very ancient. It is found in many Babylonian hymns, and in the oracles of all nations. E. C. Clephane (1830—1869) made popular and effective use of this method in the song entitled »The Ninety and Nine«. Cf. also Jn. 10, vvs. 24—29 (see Chapter IV).

Other typical instances of constructive or synthetic parallelism in which the ideas of comparison, condition, cause and sequence are prominent appear in the following:

»Greater love / hath no man / than this //
That a man / lay down / his life / for his friends; //
Ye are my friends / if ye do the things / which I command you.«
(Jn. 15, vvs. 13, 14)

»Nevertheless, / I tell you the truth, //
It is expedient / for you, // that I go away; //
For if I go not / away // The Comforter / will not come / unto you //
But if I go // I will send him / unto you.« (Jn. 16, v. 7)

»Verily, / verily / I say unto you //
That ye shall weep / and lament // But the world / shall rejoice: //
Ye shall be sorrowful // But your sorrow / shall be turned into
joy: //

A woman when she is in travail / hath sorrow // Because her
hour / has come: //

But when she is delivered / of the child // She remembereth no
more / the anguish //

For the joy / that a man is born / into the world. //

And ye / therefore / now hath sorrow //

But I will see you again // And your heart shall rejoice //

And your joy / no one taketh away / from you.«

(Jn. 16, vvs. 20, 21 and 22)

Here the antithetic parallelism cf. v. 20, is most suitably followed by illustration and application in vvs. 21 and 22, in which antithetic and synthetic forms of parallelism are interwoven. Synthetic parallelism may be defined, in part, as lyrical prose and, as such, is well adapted to symbolical, emblematic and allegorical utterance.

»And the daughter / of Zion / is left //

As a booth / in the wilderness //

As a lodge / in a garden / of cucumbers //

As a besieged / city.«

(Isa. 1, v. 8)

»They shall fear / thee /// while the sun / endureth //

And so long / as the moon, // throughout / all / generations.« //

(Ps. 72, v. 6)

»Give ear, // O Shepherd / of Israel //

Thou that leadest / Joseph / like a flock: //

Thou that sittest above / the cherubim // shine forth.«

(Ps. 80, v. 1)

The power of synthetic thought that with one cosmic sweep could identify the Shepherd of Israel with the Omnipotent Ruler of the universe could find no more fitting vehicle of expression than that of Hebrew parallelism.

»He healeth / the broken / in heart //

And bindeth up / their wounds; //

He telleth / the number / of stars //

He giveth them all / their names.« (Ps. 147, vvs. 3, 4)

For graphic description this form is as powerful as the others.

e. g. »And a stranger / will they not / follow //

But will flee / from him //

For they know not / the voice / of strangers.« (Jn. 10, v. 5)

»I will no more / speak much / with you; //

For the prince / of the world / cometh //

And he hath nothing / in me.« (Jn. 14, v. 30)

Synthetic parallelism is also suited to express exalted feeling in language that is not figurative.

»These things / have I spoken / unto you //

That my joy / may be in you //

And that your joy / may be made full.« (Jn. 15, v. 11)

»If ye were of the world, // The world would love its own, //

But because ye are / not / of the world, // But I / chose you / out of the world, //

Therefore the world / hateth / you.« (Jn. 15, v. 19)

»All these things / will they do / unto you, //

Because they have / not known / the Father / nor me.« (Jn. 16, v. 3)

»And the glory / which thou hast given / me, // I have given / unto them; //

That they may be one, // Even as we are one, //

I in them, / and Thou in me, // That they / may be perfected / in one; //

That the world may know // That thou didst send me //

And lovedst them // Even as Thou lovedst me.«

(Jn. 17, vvs. 22, 23)

Notice must also be taken of the use of chiasmus (*ἐπανόδος*), or parallelism by reverse order, e. g. Judges 5, v. 28,

»Through the window / she looked forth / and cried, //

The mother of Sisera / . . . cried / through the lattice; //

Why is his chariot / so long / in coming? //

Why tarry / the wheels / of his chariot?«

Cf. Jer. 31, v. 33,

»I will put my law / in their inward parts //
 And in their heart / will I write it; //
 And I / will be / their God //
 And they / shall be // my / people.«

(Compare St. Paul's rendering in Romans 10, v. 19, cf. Dt. 32, v. 21.)
 In the former the chiasmus is between single lines; in the latter there is parallelism between couplets. Cf. Jn. 10, vv. 14, 15:

»And I know / mine own // And mine own / know me //
 Even as the Father / knoweth me // And I know / the Father //
 And I / lay down my life / for the sheep.«

The chiasm here is between the stichoi as it is also in Jn. 15, v. 16:

»Ye did not choose me, / But I chose you, // and appointed you.«

In this Gospel chiasmus occurs in passages where the structure is climactic.

»I came out / from the Father // And am come into / the world,
 Again I leave / the world // And go unto / the Father.«

(Jn. 16, v. 28)

»Father / the hour / is come, //
 Glorify / thy son, // That the son / may glorify / Thee.«

(Jn. 17, v. 1)

Parallelism in all these varieties is not limited to lines or couplets but is found in almost innumerable combinations in triplets, quatrains, sextettes, octaves.

Instances of *alternate parallelism* may occasionally be found in all these types, e. g.,

»Except the Lord / build the house,
 They labour in vain / that build it;
 Except the Lord / keep the city,
 The watchman waketh / but in vain.«

Instances of inverted quatrain are somewhat rare:

»Blessed is he / that considereth the poor //
 The Lord will deliver him / in the day of evil //
 The Lord will preserve him, / and keep him alive //
 And he shall be blessed / upon the earth.« (Ps. 41, vv. 1, 2)
 »Have mercy upon me, // O God, //
 According to thy loving-kindness; //
 According to the multitude / of thy tender mercies //
 Blot out / my transgressions.« (Ps. 51, v. 1)

Jn. 10, vv. 17, 18, is an octave in which are found *inversion* (Lines 2, 3, 4, 5); *reversion* (Lines 1 and 8); and synonymous parallelism (Lines 6 and 7).

1. »Therefore doth my Father love me //
2. Because I / lay down / my life //
3. That I / may take / it again. //
4. No one / taketh it away / from me, //
5. But I / lay it down / of myself. //
6. I have power / to lay it down //
7. And I have power / to take it / again. //
8. This commandment / have I received / from my Father.«

All of these different forms of parallelism produce either a rhythmic echo or a rhythmic balance or both. They underlie the whole structure of Semitic hymnody and constitute the most essential difference between it and the hymnody of the Indo-European languages, where the differences between prose and verse are strongly marked.

Prof. W. H. Hudson in his article, *The Bible as Literature*, (Peake's Commentary), observes that the line between prose and poetry was far less hard and formal in Hebrew than in modern literature and the transition from one to the other was easy and natural. He adopts R. G. Moulton's phrase »mixed epic« to designate that class of literature in which the narrative proper is in prose, but which in places where the emotional element becomes strong rises into verse. The great example of this, he says, is Numbers chs. 22—24. But he fails to mention that Num. 23: vvs. 7, 10 vvs. 18, 24, and 24; vvs. 3, 9, vvs. 15, 24, are spirited patriotic songs. The term לְשׁוֹן used to describe these songs in Num. 23, v. 7 etc., is not suitably rendered by παραβολή (as in the LXX), or by γνώμη. In this connection it means a »bye-word« or »taunt«. Balaam intended to utter an oracle in the form of a »taunt-song« against Israel but by a species of Divine irony he was constrained to utter blessings instead of curses; cf. the »taunt-songs« of Isaiah 10, vvs. 5, 9; vvs. 13, 27; 14, vvs. 29, 32; 23, vvs. 1, 16; 46, 1—7 (vide Cheyne's translation, polychrome edition).

In addition to these songs in the Book of Numbers mention should be made of the Song of Moses, Exod. 15; the great hymn in Deut. 32 and the great tribal songs of Genesis 49 and Deut. 33 all of which are connected with narrative. This is true also of many Indian, Babylonian, and Egyptian hymns; (vide several Vedic hymns translated by Max Müller), *The Book of Good Counsels*, (translated from the Sanskrit by Edwin Arnold); *Inscription of Nebuchadnezzar* Cols 9 (b) 10; Egyptian Tales, The Peasant and the Workman, The Adventures of Sanehat etc. (translated by

Flinders Petrie), and *The Narrative of Penta-our* (translated by C. W. Goodwin).

The combination of narrative and hymn-passages in the Fourth Gospel however strange it may seem to us, is not then a singular phenomenon in ancient literature.

B. The Accentual System.

Another important difference between Semitic and Indo-European verse is seen in the *accentual system* which reaches its highest development in Hebrew Psalmody. In our Western verse every word or syllable receives some kind of an accent or breathing either long or short. But in the Semitic system a number of syllables or words are frequently grouped together and marked by a single beat or accent placed on one word or syllable (usually the root-syllable), in the group.

1. Babylonian epic poems are written usually in two-beat rhythm which is used to express action or strong emotion such as joy, anger, exultation. The following taken from the Creation-Myth Tablet IV LL 93 ff. is a good illustration:

»Then there stoód forth	And the gods léader Mardúk
Tiámat	
To the báttle they came ón	They drew neár to the fíght
Then the Lórd threw wíde	His nét and enmésheð them,«
	etc.

In another place Tsit-Naphistim tells Gilgamesh the story of the Flood and repeats the god Ea's address:

»Thou mán of Shuríppah	Són of Ubara-Tútu
Pull dówn thy hóuse	Búild a shíp
Forsáke thy posséssions	Take heéd for thy lífe
Abándon thy goóds	Make súde of thy lífe.«

He is told what to say to his fellow-citizens:

»Thús shalt thou ánsweér	And sáy unto thémm
Bél hast cast me fóρθ	For he háteth mé
And Í can no lóngér	Livé in your cíty
Nor on Bél's earth can Í	Any lóngér lay my héad
I will then go dówn to the deép	And dwéll with my lord Éa.«

In the ancient epic of Gilgamesh are found utterances which were evidently chanted when the honor of the hero was celebrated, or when he was invoked in terms which show that in popular belief

he was conceived as a sun-god. In consultation with his counsellors as to the meaning of a dream, he says:

»Tis trúe, my coúnsellors	And mén of lóre
Last níght I dreámed	A dreám of féar
Whoéver it reveáls	And náught from me conceáls
Í will enrich him	Í will ennóble him
For him the sib-zú	Will máke a Kubarrá.»

In fifty-seven lines he chants his rejection of the goddess Ishtar who has hymned her proposals. In a measure well adapted to express defiance he tells Enkidu of his determination to penetrate the deep forest to the abode of Hu-wa-wa. In a manner typical of all Semitic (including Hebrew), hymnody, the subject which introduces the theme or the condition which calls for action is stated in the first line:

»Wherever térror is to be fáced
Thoú art in féar of death Thy prówress lacks stréngth,
etc. (see above).

In an ancient hymn the god Ea appeals to the god Bel:

»Thoú art the wár lord	The leáder of the góds
But why without cónference	Bríng on the raín-storm
Punish the sinner for his síns	Punish the evil-doér for his deéds

But shów mércy	Destroy nót complétely.»
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The goddess Ishtar's challenge at the door of the underworld exhibits the force of this rhythmic accent.

»I will smíte the doór	I will shátter the bólt
I will smíte the thréshold	I will tear dówn the doórs
I will raise úp the deád	That they may devouúr the líving
And the deád shall outnúmber them that líve.»	

The change to three beats in the last line adds to the impressiveness of the threat. Cf. Gen. 4, v. 23, 24:

»Ádah and Zíllah Heár my voíce:
Ye wíves of Lámech Heárken unto my speéch
For I have slaín a mán For woúnding mé
And a yoúng mán For bruísing mé
If Caín shall be avénged sévenfold
Truly Lámech séventy and sévenfold.»

Two-beat rhythm and three-beat rhythm blend with peculiarly solemn effect in the following passages:

»The voíce of one that criéth
Prepáre ye in the wílderness The wáy of Jehóvah

Make lével in the désert A híghway for our Gód
 Every válley shall be exálted And every móuntain and híll
 made lów
 And the unéven places shall be made lével And the róugh
 places a plain
 And the glóry of Jehóvah shall be reveáled
 And áll flesh shall seé it togéther
 For the móúth of Jehóvah hath spóken it.« (Isa 40, vvs. 3, 5)
 »I will buíld again The tábernaclés of Dávid Which is fállen
 I will buíld again The ruíns thereóf.«

This is the metre which naturally expresses great exultation:

»We give Thee thánks, O Lord Gód, the Almíghty Who árt and
 who wást

Because thou hast táken thy great pówer and didst réign

And the nátions were wráth And thy wráth cáme

And the tíme of the deád to be júdged

And to gíve their rewárd To thy sérvants the próphets

And to the saínts and to thém That féar thy náme

The smáll and the greát

And to destróy thém That destróy the eárh.« (Rev. 11, vvs. 16,
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»The thíef cometh nót

But that he may steál and kíl and destróy

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That they may have life and may have it abúndantly

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The goód shépherd layeth dówn

His lífe for the sheép

Hé that is a híreling

Whose ówn the sheép are nót

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And the wólf snátcheth and scáttereth them.« Jn. 10, 10—12.

The 2: 2 beat is well suited to incisive, emphatic utterance. In an Egyptian hymn entitled »Of Transformation into a Governor« the god Tem speaks:

»I am the god Tém The máker of Heáven

The Créátor of things présent Who cometh fórh from the eárh

Whó maketh to appeár The seéd which is sówn

The lórd of things fúture Who gave bírth to the góds

The Gréat Oné Who máde himsélf
The Lórd of life

Who máketh to flóurish The cómpany of the góds
I cáme and made an énd Of the évil in your heárts
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Bel-Marduk, in accepting the challenge of Ansher, stipulates that if he succeeds in the contest with Tiamat, he is to rule jointly with Ansher in the company of the gods.

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Due allowance must be made for the difficulty of reproducing *rhythm* and *accent* in a translation and yet, inasmuch as both of these features of Semitic hymnody express the sense and inner feeling, an appreciation of the literary value of this fact has been an aid to modern translators.

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Whose náme thou hast méntioned
May flóurish as seems goód to thee Guíde him in the ríght path
Í am the ruler who obéys thee The création of thy hánd
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The following lines to the god Shamash combine parallelism between lines, with parallelism between stichoi in a 2:2 rhythm.

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In the Egyptian Papyrus Nu (No. 10 477 Sheet 6 British Museum)
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I cannot be héld with the hánd But Í am hé
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Cf. Exodus 15, vvs. 1, 6, also Judges 5, v. 3:

»Heár O ye Kíngs: Give eár O ye prínces
I even Í Will síng unto Jehóvah
I will sing praíse to Jehóvah The Gód of Ísrael.«

Variations of 2:2 rhythm prevail in Isaiah 33, (note especially vvs. 2, 5 and 13, 14) and among New Testament examples the spirited lines of Lk. I, vvs. 68, 79 in combination with 3 beat accent afford a good illustration of its power.

The writer of the Apocalypse makes effective use of it.

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Unto the great súpper of Gód
That yé may eát The flésh of kíngs
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And the flésh of áll men Both freeé and bónd
And smáll and great.«

I Tim. I, 3, v. 16 illustrates this form at its best:

»He who was mánifested in the flésh
Jústified in the spírít
Seén of angéls
Preáched among the nátions
Belíeved on in the wórld
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Cf. Jn. 14, 1—7:

Μὴ ταρασσέσθω ὑμῶν ἡ καρδία //
πιστεύετε εἰς τὸν Θεόν / καὶ εἰς ἐμὲ πιστεύετε //
ἐν τῇ οἰκίᾳ τοῦ πατρὸς μου / μοναὶ πολλαὶ εἰσιν // *εἰ δὲ μή, / εἶπον*
ὅτι ὑμῖν //
ὅτι πορεύομαι ἐτοιμάσαι / τόπον ὑμῖν //
καὶ ἐὰν πορευθῶ καὶ ἐτοιμάσω / τόπον ὑμῖν //
πάλιν ἔρχομαι / καὶ παραλήμψομαι ὑμᾶς / πρὸς ἐμμαντόν //
ἵνα ὅπου εἰμὶ ἐγὼ / καὶ ὑμεῖς ᾗτε //
καὶ ὅπου ἐγὼ ὑπάγω / οἴδατε τὴν ὁδόν //

2. Three-beat rhythm is not as common as two-beat rhythm among Babylonian hymn-writers but it is often used most impressively. An exceptionally fine use of it is made in one of the hymns to Namar, who was originally the supreme god of Ur. This hymn which contains stanzas reminiscent of the Hebrew psalms was preserved through the piety of King Assurbanipal. It begins with eleven lines of adoration evidently sung by a chorus in which the same or similar attributes are praised with much repetition, after which appear the following lines:

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Who estáblishes his thróne among the líving,
Father long-súffering and fúll of forgiveness
Whose hánd uphólds the life of áll mankind —
Lórd, thy etérnity like the far-off heáven
Fills the wide seá with térror.

On the súrface of the peópled eárrh

He bíds the sánctuary be pláced;

Hé proclaíms their náme.

Fáther, begetter of góds and mén

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Whó shall fix déstiny unto a dístant day. « Cf. psalm 103, vvs. 1, 5,
et seq. and Psalm 104.

A good illustration of 3:3 metre is found in Deut. 31, v. 31 ff. as involved in the following translation. (See Prof. N. Micklem's »Prophecy and Eschatology« p. 207):

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and upon their heart will I write it
 And I will be God to them,
 And they shall be a people to Me.
 For they shall all know Me,
 From the least to the greatest.

The following hymn *Of the Living Soul* in 3:3 beats is typical of many found in the *Egyptian Book of the Dead*.

»I am the divine soú of Rá
 Proceeding from the gód Nú
 That divíne soú which is gód
 The Créator of the divíne foód
 And thát which is an abominátion unto mé
 Is sín whereón I look nót
 I proclaím ríght and trúth
 And Í líve thereín.«

.....
 Í am the lórd of líght
 And thát which is an abominátion unto me is deáth
 Let me nót go into the chámbers of túrture
 Whích is in Tuát (underworld).

The 3:3 rhythm is well suited to meditative thought and didactic themes. It is the favorite rhythm of the Hebrew Psalmists who made full use of its stately and impressive measures.

In Hebrew hymnody a line usually consists of two stichoi, separated by a caesural pause. These stichoi form a distich. But frequently a third stichos is added forming a tristich and in this case there are two caesural pauses. A distich may have 3:3; 2:2; 3:2; or 2:3 beats. A tristich may have 3:3:3 or 2:2:2 or any combination of these. As in the use of the different forms of parallelism so in the use of these metres great freedom was taken by the writers. A psalmist was free to modify his rhythm or to change from one system to another in the same hymn to express different qualities or shades of feeling.

Vide: »Thése things have I spóken unto yóu
 That yé should nót be caused to stúmble
 Théy shall put you óut of the synágogues
 Yeá, the hoúr cómeth // that whoéver killeth yóu
 Shall thínk that he óffereth service unto Gód.
 And thése things will théy dó
 Because they have nót known the Fátther nor mé
 But thése things have I spóken unto yóu

Thát when their hoúr is cóme

Yé may remémber thém

Hów that I tóld yóu.«

(Jn. 16, vvs. 1, 4)

3. When a line is divided into two unequal parts, the first of which normally contains three stresses and the second part always two stresses, a peculiarly impressive effect is often produced suggesting solemnity, sorrow or complaint. This rhythm is called the *kina* or dirge, although it is often used to sound a note of triumph or joy. When occasionally the first part of the verse line containing the *kina* has only two stresses more emphatic or longer words are used. This *kina* rhythm is often found in the tristich in conformity to the same general laws.

The message of Sin, the moon-god, written on the moon's disc in support of Asshurbanipal illustrates the effect of the *kina* rhythm:

»Áll who méditate évil // And feél énimity

Towáreds Asshurbánipal the Kíng of Assýria // Will I sláy míserably.«

cf. Amos 5, vvs. 1, 3:

»She is fállen, no móre shall she ríse

The vírgin of Ísrael

Forsáken on her sóil

Nóne to urpráise her.«

cf. also Amos 5, vvs. 18, 20; Isa. 1, vvs. 21, 23; Isa. 51, vvs. 19, 20; Lamentations 3, vvs. 1, 9 etc.

The *kina* rhythm is sometimes used to express profoundly sacred experience. After Tat attains Ogdoad, home of the Divine ones in the spiritual world, he hears from his father the Hymn of Regeneration which cannot be taught. (Kroll, Lehrer d. Hermes Trismagistor p. 362).

»I rejoíce as I ráise my hýmn // In spírítual sóng; //

Hýmn, O Trúth the trúth // O Goódness, the goód //

.....
Í give thee thánks, O Fáther, // Thou póteny of my pówers; //

Thíné own wórd through mé, // Hýmn Theé, //

Through mé receíve all by thy wórd; // My réasonable sácrífice //

The spírít guárds thy wórd, // Thou art Gód, //

And thy mán criés to Theé // By thy wíll have I found rést.» //

A good example of the *kina* rhythm is found in that »aerolite out of the Johannean heaven«:

»Áll things have been delívered unto mé // Of mý Fáther //

And nó one knóweth the Són // Sáve the Fáther //

Neither doth any know the Fáther // Sáve the Són //
And hé to whomsoever the Són // Willeth to reveál.« //

(Mt. 11, v. 27, cf. Lk. 10, v. 22)

cf. also Jn. 3, vvs. 16, 17:

1. »For Gód so loved the wórld
2. That He gáve His óny begotten Són
3. That whosoéver believeth on hím
4. Should nót pérish
5. But háve everlásting life
6. For Gód sent nót the Són
7. Ínto the wórld
8. To condémn the wórld
9. But that the wórld should be sáved through hím.«

Here the dirge-like effect of the kina rhythm in lines 4, 7 8 only serves to accentuate the joyous notes struck in the other lines, especially in lines 5 and 9. In Jn. 3, v. 20, the kina rhythm plays its part in the portrayal of a sinister figure lurking in the dark background of the human drama, while in v. 21 it lends itself equally well to the description of a life that is »full of light having no part dark«.

»For évery one that doéth évil
Háteth the líght
And cómeth nót to the líght
Lest his wórks should be repróved
But hé that doéth the trúth
Cómeth to the líght
That the wórks of hím may be made mánifest
That they have been wrougth in Gód.

The following lines are taken from the legend of the Creation in which we are told that Marduk captured the Tablets of Destiny from Kingu the captain of the host of Tiamat. The blending of 3: 2 and 2: 2 accentual rhythm is here descriptive of mingled desire and adventure:

»And he gázed at the fáther of the góds,
 , The góds of Duránki;
And a lónging for Bêl's domínion
 Was held fást in his héart;
I will táke the táblets of the góds,
I will diréct the óracles of all the góds;
I will estáblish my thróne,
And dispense my commánds,

I will rúle all the spírits of héaven.
And his heárt méditated báttle
At the éntrance of the háll where he loóked
As he waíted the dáwn of the dáy.» Cf. (Ps. 60, vvs. 1, 6)

The majestic music of Rev. 15, vvs. 3, 4 show the possibilities of this blending:

»Greát and márvellous are thy wórks

O Lord Gód the Almíghty

Ríghteous and trué are Thy wáys

Thou kíng of the áges

Whó shall not féar, O Lórd

And glórfify Thy Náme?

For Thoú ónly art hólý

For áll the nátions shall cóme

And wórship before Theé

For thy ríghteous ácts have been made mánifest.»

These lines show that whatever the origin of the kina rhythm which has by some writers been identified with the dirge it is capable of rising from the plaintive to the triumphant, especially when used in combination with other rhythms. The following quotation illustrates another use of the kina in which the second stichos in the line is complementary to the first and the stanza gradually changes to 3:3 and 2:2 beats. It is an incantation to be recited in certain cases over the sick and is apparently derived from an early period in the worship of Marduk when he was invoked as an intercessor with the god Ea.

»O my fáther, a cúrse like a démon,

Has encómpassed this mán;

I know nótt what thís man hath dóne

Nor wherebý he may be sáved.

.....

O, my Són what dost thoú not knów?

Whát can I téll thee móre?

O Márduk, what dost thoú not knów?

Whát can I téll thee móre?

What Í knów, Thoú also knówest;

Gó, my son Márduk,

Táke him to the hóuse of cleánsing;

Dissólve the spéll from him, Remóve the spéll from him.»

Cf. Isaiah 34, vvs. 1, 4,

»Come neár ye nátions to heár, And heárken ye peóples;
 Let the eárrh heár, And the fúlness thereóf;
 The wórld and áll things that come fórrh from it.
 For Jehóvah hath indignátién against all nátions;
 And wráth against all their hóst
 He hath útterly destróyed thémm.
 He hath delivered them to slaúgher;
 Their slaín also shall be cast óút and there shall come úp
 The sténch of their deád;

And the móúntains shall be mélted with their bloód.»

The third chapter of Habakkuk is a good illustration of 3: 3 and 3: 2 rhythm in combination, where both dirge-like and victorious notes are blended. Although the theme and occasion are so very different the sixteenth chapter of the Fourth Gospel may be cited as another illustration of this metre.

In an oracle the god Asshur gives a promise to Esarhaddon:

»As for thine énnemies that plót against thee,
 That fórcé thee to márch out:
 Thou didst ópen thy móúth, saying,
 Vérrily I implóre Asshur.
 I have heárd thy crý;
 Óút of the greát héaven
 I proclaím aloúd;
 Súrely I will hásten to let fire devóur them
 Thou shalt stánd among them.
 In frónt of thee. Shall Í rise úp;
 Úp into the móúntains I bríng them;
 There to rain dówn on them stónes of destrúctiún.
 Thine énnemies I héw dówn
 With their bloód I fill the ríver;
 Let them behóld and glórrify me
 For Asshur the Lórd of the góds am Í.»

Cf. Ps. 89, vvs. 10, 23, 32 and Ps. 110; Isa 61, vvs. 1, 4 and Jn. 3, v. 36:

»Hé that belíeveth on the són
 Hath etérnal life;
 But hé that obeyeth nótt the són
 Shall nótt see life;
 But the wráth of Gód / abídeeth on hím.»

Themes which treat of character, judgment, destiny naturally adopt the 3: 2 (kina) rhythm, or some modification of it, such as

3: 2: 2; 3: 2: 3; or 3: 3: 2. The god Nabu declares to Asshurbanipal:

»I will gránt thee life, O Asshurbánipal,
Even Í, Nábu, / to the énd of dáy;
Thy feét shall nótt grow weáry, Nor thy hánds weak.
Those líps of thine shall not ceáse to approách me,
Thy tongué shall not be remóved from thy líps;
For I gíve thee a fávourable méssage —
I will ráise thy heád, I will increáse thy glóry,
In the témples of Eabbára.»

Vide Deut 32, vvs. 9, 11; Isa 43, vvs. 1, 2.

Cf. Jn. 14, vvs. 25, 26, 27:

»Thése things have I spóken unto you
While abíding with you;
But the Cómforter even the Spírit, the Hóly,
Whom the Fáther will sénd in my náme,
He shall teách you áll things
And bríng to your remémberance áll
That I saíd unto you.
Peáce I leáve with you, My peáce I gíve unto you,
Nótt as the wórld gívet, Give Í unto you.
Let nótt your heárt be tróbled, Néither let it be afraid,« etc.

Egyptian hymns are less flexible in form and more conventional and trite in thought and movement. In *the Hymn on Preserving the Heart*, Horus saith:

»I líve in trúth and ríght,
And Í have my beáring thereín;
Í am Hórus the dwéller in heárts,
Whó is wíthin the dwéller in the bódy.
I líve in my wórld, And my heárt hath béing.«
On comíng fórt by dáy.

— Nebséni the lórd of réverence saith:

»I am the lórd of the mén who are ráised up,
The lórd who cometh fórt from out of the dárkness,
And whose fórms of exístence are of the hóuse
Whereín are the deád.»

In another chapter on the same theme Osiris saith:

»Í am the fire-god,
The dívine bróther of the fire-god,
Osiris the bróther of Ísis.
My dívine són with his móther Isis
Hath avénged me on míne énemies.

My énemies have wroúght every évil;
 Therefore their árms and hánds and feét
 Have been féttèred by reason of their wickedness,
 Which they have wroúght upon mé.»

In many hymns to Osiris the god is assured that his son Horus has succeeded to his father's throne on earth. The following is from Hunefer's hymn:

»Thy son Hórus is tríumphant in the présence
 Of all the cómpany of the góds.
 The sóvereignty of the whóle wórld
 Has been gíven unto hím.
 And his domínion is in the úttermost part of the eárrh.
 The thróne of Kéb has been adjúded unto him,
 Along with the ránk which hath been estáblished,
 By the gód Tém and the títle-deeds
 In the hóuse of lórd;.
 Which hath been cút upon an íron-táblet
 According to the commánd of thy fáther Ptah Támen.

.....
 Góds celéstial, and góds terréstrial, transfér themsélves
 To the sérvíce of thy són Hórus;
 And they fóllo w hím into the háll, / Where a decreé is pássed,
 Which decláreth that hé is their lórd;
 And the góds accépt the same straíghtway.»

After making all due allowance for the loss of poetic features in translation it must be recognized that both in style and in thought the Egyptian hymns resemble prose more than poetry and doubtless, in this matter, exercised an influence in determining the prevalent forms of hymnody with which Gentile converts in the Apostolic and post-Apostolic church had become familiar in their earlier associations. The following lines in which Isis is the speaker are in the Ios text of Herr A. Schiff's transcript in *Inscriptiones Graecae* by F. Hiller de Gaertringen. They exhibit the Egyptian chant in its more impressive and imaginative style:

Ἐγὼ, ἐχώρισα γῆν ἀπ' οὐρανοῦ	3
Ἐγὼ ἀστρων ὁδοῦς ἔδειξα	3
Ἐγὼ ἡλίον καὶ σελήνης / πορείαν συνέταξα	2 : 2
Ἐγὼ τὸ δίκαιον ἰσχυρὸν ἐποίησα	3
Ἐγὼ γυναῖκα καὶ ἄνδρα συνήγαγα	3
Ἐγὼ γυναιξὶ δεκάμηρον / βρέφος ἐνέταξα	2 : 2
Ἐγὼ ὑπὸ τέκνων γονεῖς / φιλοστοργεῖσθαι ἐνομοθέτησα.	2 : 2

Ἐγὼ τοῖς ἀστέροισι γονεῖσι διακειμένοις / τειμωρίαν ἐπέθηκα 3 : 2

Ἐγὼ μετὰ τοῦ ἀδελφοῦ Ὅσειρεως / Τὰς ἀνθρωποφαγίας ἔπανσα 2 : 2

Ἐγὼ μνήσεις ἀνθρώποις ἀνέδειξα, 3

Ἐγὼ ἀγάλματα θεῶν / Τειμᾶν ἐδίδαξα 2 : 2

Ἐγὼ τεμένη θεῶν εἰδρυσάμην 3

Ἐγὼ τυράνων ἀρχὰς κατέλυσα 3

E. A. Wallis Budge, in *Osiris and The Egyptian Resurrection* quotes the following words from the god:

Ἐγὼ στέργεσθαι γυναικας / ὑπ' ἀνδρῶν ἡγάγκασα 3 : 2

Ἐγὼ τὸ δίκαιον εἰσχυρότερον χρυσίου / καὶ ἀργυρίου ἐποίησα 3 : 2

Ἐγὼ τὸ ἀληθές καλὸν ἐνομοθέτησα νομίζεσθαι 2 : 2

Ἐγὼ συγγραφὰς γαμικὰς εὔρα 3

Ἐγὼ διαλέκτους Ἑλλήσι / καὶ βαρβάροις διεταξάμην 2 : 2

Ἐγὼ τὸ καλὸν καὶ τὸ αἰσχρὸν διαγινώσκεσθαι Ὑπὸ τῆς φύσεως ἐποίησα 3 : 2

Of the few surviving remnants of Mithraism Willoughby in his work *Pagan Regeneration* (p. 145) gives the following responsive chant:

Mithra:

»To whóm shall Í in my might impárt

Sickness unto deáth?

To whóm shall I impárt Póverty and stérility?

To whóm shall Í at one stróke

Cut óff the óffspring?»

Response:

»Thou bringest down térror upon the bódies of mén

Who líe to Míthra

Thou takest awáy the stréngth from their árms

Being ángry and all póweful

Thou takest awáy the swiftness from their feét

The eyesight from their eyes

The héaring from their eárs

On whatever síde there is óne Who has líed unto Míthra

On thát side Míthra stands fórth Ángry and offended

And his wráth is slów to relént.»

The first three lines were probably sung by a priest or cantor; the response by a chorus of priests: while priests, cantor, and worshippers may have joined in chanting the concluding stichoi. The mood and tone of this hymn reminds us of Ps. 78; vvs. 21, 59, 62; 89; vvs. 38; Rev. 6; v. 17: 11; v. 18: 19; v. 15: 21; v. 27: 22; v. 15. Willoughby quotes a prayer to Mithra:

»Mayst thou keep us in bóth wórlds

O Míthra Lórd of wíde pástures

Bóth in this matérial wórld And in the wórld of the spírit

Fróm the fiénd deáth Fróm the fiénd Néshma

From the fiéndish hórdes

That líft up the speár of hávoc

And fróm the ónsets of Aéshma!»

Mithra is here depicted as the shepherd who defends his flock. Cf. Ps. 80: vvs. 1, 2; Jn. 10; vvs. 27, 28. In the references to both worlds, material and spiritual, and to death and destiny, one detects in this once formidable competitor of Christianity a subtle affinity to certain underlying conceptions of The Fourth Gospel. Nor is Mithraism the only religion that exhibits traces of such an affinity. In lyrical quality and in ideals the worship of Apollo occasionally approaches certain conceptions of this Gospel. To the Pythagoreans, who were under the special guardianship of Apollo, the god declared:

»I dwéll with léss pleásure / in the respléndent heávens

Than in the heárts of goód men.«

Cf. Isaiah 57, v. 15.

»For thús saith the hígh and lófty One

That inhábíteth etérnity

Whose náme is hóly;

I dwéll in the hígh and hóly place

With hím also that is of a cóntrite and húmble spírit.«

Vide Jn. 14, v. 23.

»If a man lóve mé He will keep my wórd

And my Fáther will lóve him

And wé will cóme unto hím And make our abóde with hím.«

All of the above quotations illustrate the fact that in Semitic hymnody mood and meaning determine absolutely the form and method of expression. The liturgies and hymns of the ancient Eastern church show that this holds true also of the earliest Christian hymnody; and the passages of The Fourth Gospel and portions of hymns in the Book of Revelation demonstrate this fact with equal clearness. Apparent irregularities in the length of the lines and also in the number of beats or accents in the line or stichos are explained by the fact that the writer is concerned mainly with the rhythm of sense. This also explains the reason for the frequent changes and combinations of the different types of parallelism.

In »The Psalms as Liturgies« (pps. 37 and 38), Peters says: »It must be remembered that Psalm poetry was not for recitation but for singing and that Hebrew Singing was not at all like our singing of ballad songs and hymns, but more of the nature of what we call chanting. The range of notes was probably not large, a number of syllables or even words being often recited rapidly on one tone and then one syllable in another tone prolonged, or even inflected in more than one note. The music, almost more than the words, constitutes the metre, and hence the same time may be set to Psalms of different metres.« »The poetry of the Psalms has a certain irregularity which gives it part of its charm or freshness, *as though living and growing and not yet finished or rigid.*« The words in the foregoing which I have underlined have a special bearing on our subject. The passages under review in The Fourth Gospel indicate certain modifications of the earlier Hebrew forms due in part to a desire to relate in a realistic way the seen with the unseen, the present with the future — a desire that finds expression in the Babylonian, Egyptian, and later Hellenistic religions. While Hebraic in its essential features the very earliest Christian hymnody shows traces of extraneous influences due no doubt to the large influx of Gentile converts into the Church. »Among the early Christians« says Peters, »the use of the Psalms was practically identical with that among the Jews *except that it was simpler and less stereotyped.* Psalms were on the tongues of all. They were the Scriptures best known and most used.«

Margoliouth in ERE. reminds us that »Music, both vocal and instrumental, regularly accompanied the recital of hymns.« »There is now, «he says», a sufficiently general consensus of opinion in favour of the view that it is the accentual beat which mainly, if not exclusively, counts in Hebrew versification, the intervening number of syllables having (within limits, of course), no determining effect on the poetical structure.«

These are the two characteristics which prevail in the Johannine passages under review, and that these passages are hymnal rather than gnomic or aphoristic, (like the sayings and similes in the Synoptic Gospels), will be still further demonstrated in the following chapters.

CHAPTER III.

A Comparison of the Johannine Prose-Hymns with the Later Jewish and Other Early Christian Hymns, B. C. 100 to A. D. 200.

It is evident from the stanzas quoted in the preceding chapter that the words attributed to the gods in the Sacred Books of the East were written to be chanted by priest or cantor. The oracles attributed to Jehovah in the Old Testament are in thought and feeling among the most exalted passages in Hebrew hymnody. Their use in Temple-worship or in religious festival would require the intonation of chorister or choir; but in the services of the synagogue the intoning of the reader would convey the hymn-like effect to those hearers who were familiar with the Temple services.

Among the Hebrews, hymnody rises above the level of the rest of their poetry in its expression of the consciousness of a Divine call and relationship. This consciousness, in its highest form, frequently involves (1) some apprehension of cosmic relations; (2) an exaltation of thought and feeling due to the contemplation of a special relationship between Jehovah and the nation, or between Jehovah and the prophet; and (3) all that higher devotion which finds expression in praise and in prayer. Now these are the very elements which the Johannine passages possess in common with the psalms and oracles of the Old Testament.

If, having regard to certain frequently recurring ideas and forms of expression, The Fourth Gospel might be called The Gospel of Contrasts (see preceding chapter), it might also, having regard to certain underlying principles, be designated with equal appropriateness, The Gospel of Relationships. In the Prologue the writer brings within his cosmic purview the relationship between God, the Logos, the world, life, man and all things. In the following sections

we are introduced in a variety of ways to a new conception of a Divine-human fellowship and to the thought of Jesus as central in all the abiding relationships of life. The new enthusiasm centred in his person, involving an advance from the conception of the Messiah to the Christ of experience in the song, as well as in the heart, of the Church. To an even greater degree this change would be noticeable among the Gentile converts who, at the close of the first century, were already in the majority.

L. F. Benson ¹ in arguing that the entrance of the Gentiles must inevitably have led to »some enlargement of the Psalmody« reminds us that we must allow for »the mystical law of human nature that impels exalted feeling to rhythmical expression, for the fervor of the Oriental temperament, the joy of the uplift from pagan darkness into Christian experience« »These first Christians«, he says, »are described as in that state of spiritual elation out of which song springs as naturally as flowers bloom. And plainly they felt free to add new songs to the old, which the more gifted did from the beginning. . . . To most students that early atmosphere seems to embody a spirituality of the creative sort, of expression rather than of compulsory restriction. . . . Psalmody had been a gift. It was now to be established as a permanent ordinance in the assemblies of the brethren.«

These elements of spontaneity are almost entirely lacking in The Wisdom literature. In the Book of Ecclesiastes only the first eight verses of the twelfth chapter attain to something of the dignity of a dirge-like hymn. In the Book of Proverbs only the last two chapters call for the harp or lyre — the thirtieth in a short series of rather plaintive songs, and the thirty-first in its noble praise of The Worthy Woman. The Song of Solomon is a song of human love which in structure falls somewhat below the more sonorous and impressive forms of psalmody.

In the Apocrypha the Prayer of Manasses, and the prayer in II Mac. i, 24—29, resemble somewhat the ascriptions of praise to the majesty of God found in the New Testament Apocalypse, and may justly be classed as hymns.

In The Book of Wisdom the ninth chapter rises in hymn-like structure above the level of the other chapters, and calls for more than passing notice. Dr. Goodrick believes that The Book of Wisdom was written about 45 A. D. in the reign of Caligula or

¹ »The Hymnody of the Christian Church.«

immediately after. The use by the author of the terms *λόγος* and *σοφία* indicates that certain philosophic conceptions connected with these terms were already current in the early part of the first century. It is certain that the ninth chapter owes its hymn-like character to the fact that, to some extent, it treats of the same lofty conceptions as those found in the Logos Hymn. Both writers give evidence of the common Semitic tendency to permit the thought to mould and determine the form. Compare Jn. 1, v. 3: *δι' αὐτοῦ ἐγένετο*, with Wisdom 9, v. 1: *Ὁ ποιήσας τὰ πάντα ἐν λόγῳ σου*

¶ »God of the fathers / and Lord of mercy, //
That didst make all things by Thy word //
And through Thy Wisdom didst form man //
To have rule over the creatures made by Thee . . .«
»Give to me Wisdom / that sitteth by Thy throne //
And reject me not from among Thy servants.«

Wisdom 9, vvs. 1, 2, 4.

Cf. Jn. 1, vvs. 1, 2, 3.

¶ *Ὁ λόγος ὁ πρὸς τὸν θεόν* may be compared with the phrase used of *Σοφία* in Wisdom 8, v. 3 viz. *συμβίωσιν θεοῦ*. It is altogether probable, then, that the author of the Fourth Gospel placed the Hymn to the Logos in his Prologue for the purpose of arresting the attention of his readers by finding a point of contact with those forms of current thought in which The Book of Wisdom and the ideas which it embodies held a by no means inconspicuous place. A further interesting correspondence of ideas is found between Wisdom 9, vvs. 16, 17 and Jn. 3, vvs. 12, 13.

»Yea, hardly do we guess / at things upon earth, //
And with labour find out the things now at hand; //
But who didst know Thy counsel / except Thou gavest wisdom, //
And sendest Thine holy spirit from on high?« //
»If I told you earthly things / and ye believe not, //
If I tell you heavenly things / how shall ye believe? //
And no one hath ascended into heaven /
But he that descended out of heaven: /
The Son of Man who is in heaven.« //

The song of The Three Children (The Benedicte) sounds like a liturgy and the concluding portion of the Praise of Famous men in Ecclesiasticus is of the nature of a hymn, all praise being finally ascribed to God whom famous men served. But these hymnal

pieces in the Apocrypha stand on a lower level than those found in the Canon not only with regard to inspiration but in their general form. In this latter respect they shew the influence of the more proverbial character of the immediate context. They illustrate, however, the tendency of Hebrew poetry to become vocal when it rises above the ordinary level of emotional thought.

The Psalms of Solomon (c. 65—45 B. C.) are associated in the same Mss with the Odes of Solomon and contain an obvious reference to Pompey's invasion of the Temple. They hymn the praise of virtue and of trust in God in terms which shew that the writer had assimilated the ethical teaching of the canonical psalms, but they are marred by mediocrity of thought and tedious repetition of reproaches of the proud. Religious faith was at a low ebb. The parallelism is not strongly marked. Yet there are about one hundred instances of the synthetic, seventy of the synonymous and eleven of the antithetic types of parallelism.

The Odes of Solomon:

Among non-canonical writings there are none which bear such close affinity to The Fourth Gospel as The Odes of Solomon, of which the Mss. was discovered in 1909 by Rendell Harris. They consist of forty-two old Syriac hymns assigned by most critics to the period A. D. 80—210 and their discovery has awakened the keenest interest everywhere among students of the New Testament. Harnack, followed by Grimme, regarded them as a Jewish composition with Christian interpretations introduced by a later hand in the first century; but Harris and Mingana seem to have the best of the argument in maintaining that these Odes (or most of them), are the work of a Jewish Christian. Bernard, who regards them as entirely Christian, believes that they are baptismal hymns »intended for use in public worship either for catechumens or for those who have recently been baptized. A few parallelisms here and there might be set down to chance, but when we find that the scheme of interpretation applied to every Ode provides a consistent explanation of their phraseology in every case, and in some cases illuminates obscure passages for which no other explanation has been suggested, we are entitled to claim for it serious consideration. The Odes do not differ in this respect from Ephraem's baptismal hymns» (Art. in HDB.). Mingana does not agree with this theory. »Our odes«, he says, »are separate hymns, extolling sometimes special articles of faith, but exhibiting always a high ideal of mysticism. By their outward form they are not linked

closely together and we could invert the order in the Mss. without doing the slightest injury to the sense. In this respect they resemble their prototype, the canonical Psalms of the Prophet-King, and there is no internal evidence to prevent us from holding that they are simply an attempt to imitate, in Christian circles, the Davidic Psalms.« As to their date Mingana observes: »The odes are merely devotional hymns, and safe criterion found in hymns of this kind for the fixing and delimitation of a definite period of time are naturally scanty.« It is quite certain, however, that they were known to Irenaeus. Rendell Harris believes that they belong either wholly or in part to the first century. »Their radiance«, he says, »is no reflection from the illumination of other days; their inspiration is first-hand and immediate; it answers very well to the summary which Aristides made of the life of the early Christians when he described them as indeed 'a people with whom something Divine is mingled'.« The community of ideas with the Gospel and the first Epistle of John is very evident although no direct quotation of one by the other can be cited. »We have clear statements that Christ is the Word, that he is before the foundation of the world, that he bestows living water abundantly, that he is the door of everything, that he stands to his people in the relation of Lover to Beloved« vide. Ode 2: »I should not have known how to love the Lord, if He had not loved me.« Cf. I Jn. 4, v. 19.

There is a Johannine atmosphere and a not very successful striving after originality in the use of terms which we commonly designate as Johannine. Whether or not the writer made use of The Fourth Gospel is a debatable question, but the following quotations are suggestive:

»And His word was with us in all our way //

Even the Saviour who giveth life //

And doth not reject our souls.« //

Ode 41, v. 11.

Cf. Jn. 1, v. 14:

»Let not the luminary be conquered by the darkness, //

Not let truth flee away from falsehood.« //

Ode 18, v. 6.

»And light dawned from the Word, //

That was before time in Him.« //

Ode 41, v. 14.

Cf. Jn. 1, vvs. 4 and 5; vide also Ode 36, v. 3 where Christ speaks:

»And although a Son of man //

I was named a luminary, /

The Son of God.«

Ode 7 v. 4 seems to echo thoughts that appear both in Jn. 1, v. 12 and Jn. 1, v. 14:

»He became like me, / That I might receive Him; //
In fashion was He reckoned like me, / That I might put him on.« //
»And nothing appeared closed to me, //
Because I was the door of everything.« //

Ode 17, v. 10; cf. Jn. 10, v. 9.

»And where His rest is, / There also am I.« //

Ode 1, v. 5; cf. Jn. 14, v. 3.

Ode 1, v. 8:

»For he that is joined to Him that is immortal, /
Will himself also become immortal; //
And he that hath pleasure in the Living One /
Will become living.« //

Cf. Jn. 14, v. 19:

»Because I live / Ye shall live also.« //
»Pray and continue in the love of God //
Ye beloved ones, / in the Beloved //
And ye that are kept in Him that lived again.« // Ode 8, v. 22.

Cf. Jn. 15 v. 9 and Jn. 17, v. 11:

»I (Christ) took the world captive.«

Ode 10, v 4; cf. Jn. 16, v. 33.

»The Messiah is truly One; //

And He was known before the foundation of the world.«

Ode 41, v. 15; cf. Jn. 17, v. 24.

In several of these Hymns Christ Himself is the speaker, and many others are marked by a sudden transition of personality from the Psalmist as Prophet to the Lord Himself. Rendell Harris, writing with the enthusiasm of a discoverer, says that these odes or hymns are »marked by a vigour and exaltation of spiritual life and a mystical insight to which we can only find parallels in the most illuminated periods of the history of the church«. »They differ in this respect«, he says, »by the whole breadth of the firmament from the extant Psalms of Solomon with which they are associated in our Mss.« All this may be conceded; but in spiritual power, pathos and sublime beauty as well as in hymn-like structure and accent, the Johannine hymns are as far above the Odes as the Odes are above the Psalms of Solomon.

In Odes 8 and 10 Christ in the speaker:

Ode 8:

»Keep my word, / ye who are kept by it, //
Keep my faith, / ye who are kept by it, //

And understand my knowledge, / ye who know me in truth. //
Love me with affection, / ye who love; //
For I do not turn my face from them that are mine, //
For I know them and before they came into being / I took
knowledge of them //

I took knowledge of them, / and on their faces I set my seal.« //

Ode 10:

»The Lord hath directed my mouth by His word; //
And He hath opened my heart by His light; //
And He hath caused to dwell in me His deathless life, //
And gave me that I might speak the fruit of His peace; //
To convert the souls of them who are willing to come to Him; //
And to lead captive a goodly captivity for freedom; //
I was strengthened and made mighty / and took the world captive
And it became to me for the praise of the Most High, / and of
God my Father; //
And the Gentiles were gathered together / who were scattered
abroad; //
And I was unpolluted by my love for them, / because they con-
fessed me in high places; //
And the traces of light were set upon their heart; //
And they walked in life and were saved //
And became my people for ever and ever. / Hallelujah.«

In Odes 17 and 42 the transition from the Psalmist to Christ is
very marked.

Ode 17:

»I was crowned by my God, / My crown is living; //
And I was justified in my God, / My incorruptible salvation is He.//
I was loosed from my vanity, / And I was not condemned; //
The choking bands were cut off by his hands. //
I received the face and fashion of a new person, //
And I walked in it and was saved. //
And the thought of truth led me on //
And I walked after it / and did not wander. //
And all that have seen me were amazed, //
And I was regarded by them as a strange person. //
And He who knew and brought me up / is the Most High in all
His perfection; //
And He glorified me by His kindness, //
And raised my thought to the height of His truth, //

And from thence He gave me the way of His precepts.« //

After giving utterance to his own experience in the above lines the mystic becomes the medium through whom Christ speaks. Perhaps another chorister came forward to chant the following lines:

»I opened the doors that were closed, //
And brake in pieces the bars of iron; //
But the iron melted and dissolved before me. //
Nothing appeared closed to me. //
Because I was the door of everything. //
And I went over all my bondsmen to loose them //
That I might not leave any man / bound or binding. //
And I imparted my knowledge without grudging, //

And my prayer was in love. //
And I sowed my fruits in hearts //
And transformed them into myself; //
And they received my blessing and lived; //
And they were gathered to me and were saved; //
Because they were to me as my own members /

And I was their head. //
Glory to Thee, / the Lord Messiah, / Hallelujah. //

The last line was probably a response sung by the whole choir or by the congregation.

In the Semitic hymns this transition from one speaker to another is not uncommon and we have a few brief instances of it in the Johannine passages.

¶ Among the puerilities of the Apocryphal New Testament there are a few instances of the improvising of hymns or verses for use in the narratives in which they occur. In the Acts of John is found The Hymn of our Lord at the Last Supper, in which Christ and the disciples are represented as taking part alternately.

»Before I am delivered up unto them«, / (said Christ) /,

»Let us sing an hymn to the Father, / and so go forth to that which is before us.« // He bade us therefore make as it were a ring holding one another's hands, // and himself standing in the midst he said / »Answer unto me.« / He began, then, to sing an hymn and to say: / »Glory be to Thee Father«, // And we going about in a ring answered him. / »Amen.« //

»Glory be to Thee, / Word; // Glory be to Thee, / Grace; / Amen. //
Glory be to Thee, / Spirit; // Glory be to Thee, / Holy One; //
Glory be to Thy glory, / Amen.« //

»We praise Thee, / O Father; // We give thanks to Thee, / O
 Light; // Wherein darkness dwelleth not, / Amen. //

Now wherefore we give thanks I say: /

I would be saved, / And I would save, / Amen. //

I would be loved, / And I would love. / Amen. //

I would be wounded, / And I would wound. / Amen. //

I would be born, / And I would bear. / Amen. //

I would eat, / And I would be eaten. / Amen.« //

The second stichos in each of these five lines was probably sung as a response to the first stichos.

The hymn concludes:

»A mirror am I to thee / that perceivest me. / Amen. //

A lamp am I to thee / that beholdest me. / Amen. //

A door am I to thee / that knockest at me. / Amen. //

A way am I to the wayfarer. // Amen.« //

Benson says of the writer of *Acta Johannis*: »He may have crystallized some rumour or tradition, or he may have drawn at first hand upon a seemingly ample reserve of mendacity.« In the Acts of Thomas The Bridal Hymn illustrates at considerable length and with much poetic beauty some of the more elaborate forms of Hebrew parallelism.

Hymns in the New Testament.

From the very beginning the use of hymns was common among Christians both in public worship and in private life (I Co. 14, vvs. 15, 26; Eph. 5, v. 19; Col. 3, v. 16; Jn. 5, v. 13; Ac. 16, v. 25). The triple division into *ψαλμοί*, *ὕμνοι*, *ὕδαί*, *πνευματικαί* (Eph. 5, v. 19; Col. 3, v. 16) is »not technical and cannot be pressed rigidly« (W. Lock in HDB.). Apart from the numerous quotations from the Psalms, (found especially in Acts and in the Epistles), the New Testament contains several hymns and a considerable number of fragments which are now quite generally recognized as quotations from Christian hymns and which give evidence of a wide variety of structural form and of marked originality and elevation of thought. The most noteworthy are the Lucan Canticles viz. —

(a) Lk. I: (vvs. 46—55): The *Magnificat* derived very largely from the Song of Hannah; I S. 2 (vvs. 1—10).

(b) Lk. I: (vvs. 68—79): The *Benedictus*, resembling the eighteen Benedictions of the Temple service as well as prophetic utterances of the Old Testament.

(c) Lk. II: (v. s. 14): The *Gloria in Excelsis*, used as a morning hymn in the early church.

(d) Lk. II: (vvs. 29—32): The *Nunc Dimittis*, used as an evening hymn.

The thanksgiving of the Church on the release of the Apostles (Ac. 4 vvs. 24—30): the joyous paean of the love of God (Rv. 8 vvs. 31—39) the praise of God's blessings (Eph. I, vvs. 3—14) with its triple refrain *εἰς ἑπαινον τῆς δόξης αὐτοῦ* (vvs. 5, 11, 14): the Lord's Prayer: (Mt. 6, vvs. 9—13) which, as Dr. Burney shews, rhymes in Aramaic; the Beatitudes: Mt. 5, vvs. 3—11 which also, in Aramaic exhibit both rhythmic assonance and rhyme; and The Hymn of love of man I Cor. 13 — all of these possess hymnal qualities far surpassing those of the other passages referred to in this chapter which are generally classified as hymns. In musical tone, form, and structure, they compare favorably on the one hand with the older Semitic hymns or; on the other, with the hymns of the early Greek church. Beyond doubt they were written to be chanted. Benson says »the socalled hymn of love I Cor. XIII is no hymn in the congregational sense«. This may be conceded. But nearly all the varieties of Hebrew parallelism and accent are found in it and none but a clear-toned chorister can do justice to its deep harmonies. Several fragments of hymns and doxologies point to a wide range and diversity of theme and style. Eph. V (v. 14) sounds like a verse from a hymn on »Repentance«.

Ἔγειρε, / ὁ καθεύδων, //
Καὶ ἀνάστα ἐκ τῶν νεκρῶν //
Καὶ ἐπιφάνσει σοι ὁ Χριστός //

Dr. Benson points out the rhythmic character of two of the »Faithful sayings« in the Pastoral Epistles viz.

(1) I Tim. 1 (v. 15) which has been called part of a hymn »On Redemption«

Πιστός ὁ λόγος /
Καὶ πάσης ἀποδοχῆς ἄξιος /
ὅτι Χριστὸς Ἰησοῦς ἦλθεν εἰς τὸν κόσμον / ἁμαρτωλοὺς σῶσαι //

and (2) II Tim. 2 (vvs. 11—13) a fragment on »The Glories of Martyrdom«.

Πιστός ὁ λόγος
Εἰ γὰρ συναπεθάνομεν / καὶ συνζήσομεν
Εἰ ὑπομένομεν / καὶ συμβασιλεύσομεν
Εἰ ἀρνησόμεθα / καὶ ἐκεῖνος ἀρνήσεται ἡμᾶς
Εἰ ἀπιστοῦμεν / ἐκεῖνος πιστὸς μένει
Ἀρνήσασθαι γὰρ ἐαυτὸν οὐ δύναται·

Most noteworthy are the short versicles resembling the Hebrew canonical Psalms in 2: 2 measure found in I Tim. 3 (v. 16) (see above, chapter II).

In his Bampton Lectures Liddon refers to these lines as part of a hymn »On our Lord's Resurrection and Triumph«.

¶ In the same class also is I Tim. 6 (vvs. 15, 16):

Ὁ μακάριος καὶ μόνος δυνάστης, //
 Ὁ βασιλεὺς / τῶν βασιλευόντων //
 Καὶ κύριος / τῶν κυριευόντων //
 Ὁ μόνος ἔχων ἀθανασίαν //
 Φῶς οἰκῶν ἀπρόσβιτον //
 Ὁν εἶδεν οὐδεὶς ἀνθρώπων //
 Οὐδὲ ἰδεῖν δύνатаι ://
 Ὡς τιμὴ καὶ κράτος αἰῶνιον. // Ἀμήν. //

In this passage both the context and the parallelism in couples suggest a familiar refrain.

To these must be added the doxologies in Rev. IV (8, 11); V (9, 10, 12, 14); VII (10, 12); XI (15, 17, 18); XII (10, 12); XV (3, 4); XIX (1, 2, 5—8). Weizsaecker suggests that, in the thought of the writer of the Apocalypse, the delineation of the Divine service in heaven followed the actual proceedings of the church on earth and that these inspired songs of the Apocalypse, which were well known to the church on earth, were recognized as so high and sacrosanct that they might fittingly be sung by the angels and by the redeemed.

The structural resemblance of several of the above passages to the Johannine hymns is quite noticeable, while both are characterized by the same notes of assurance and profundity of faith and feeling. Indeed it may be said that the Johannine hymns do not present a distinct variety or type of hymnody but rather a blending, in Semitic moulds, of the more positive tones of the Hebrew prophet with the meditation and pathos of the Greek mystic.

That the early Church took over and adapted the Jewish liturgy is a statement of the case which has met with general acceptance. We have seen that in ancient hymnody the form was made to serve the thought, and therefore it follows that the difference between the earliest Christian hymnody and Hebrew psalmody may be accounted for by the new conceptions of a more personal and intimate relationship between the human and the divine; the chaste, and almost austere, phrasing of the Hebrew psalmist being replaced in part by a richness of imagination and colouring. We

have no reason to doubt that this wealth of personal devotion and feeling continued for at least two centuries to influence the writings and more particularly the songs of the Church.

Drs. Rendell Harris and Mingana have advanced good reasons (re-inforced by many citations), for believing that Ignatius was acquainted with the Odes of Solomon, and Dr. Burney observes that »a great part of connection with the thought of The Fourth Gospel both in the letters of Ignatius¹ and in the Odes of Solomon is with The Last Discourses (Jn. chs. 13—17).« But it is equally noteworthy that Ignatius, as we have seen, instructed the Antiochenes in the composition and singing of hymns. Ignatius often becomes lyrical, or at least rhythmical, in his confessions of faith, e. g.: »Better that I should die for Christ than reign over the farthest bounds of earth.«

»Tis He whom I seek, / He who died for us //

Tis He whom I desire, / He who rose for our sake.« //

Ignatius, Ep. Rom. 6.

The musical tone also points to the influence of Jn.

¶ At Alexandria, where East and West met, Clement in his second century miscellanies pictures vividly the true Gnostic as moving in a very atmosphere of hymnody. »We cultivate our fields, praising, we sail the sea, hymning.« »The Christian«, he says, »unites himself to the heavenly choir by prayers and praises and Scripture readings before meals, psalms and hymns during meals and before bed, and prayers in the night.« Julian² cites the case of Bar-Daisan, or Bardesanes (b. A. D. 154 at Edessa, now called Urfa in Upper Mesopotamia), a religious teacher with poetic gifts who sought by the composition of hymns or songs to combine certain Gnostic speculations with the truths of Christianity. These hymns, set to music and sung by his disciples, became very popular and indicate a continuance of the custom noted by Clement. If, as seems probable, this form of propaganda was used by the Gnostics during this period, what could be more timely than that a Gospel whose main tenets combat the extravagances of that form of Docetism which later developed into Gnosticism, should begin with a hymn to the incarnate Logos and contain oracular hymns in which his voice is heard in words of comfort and instruction assuring them of his personal aid? On the other hand, the Johannine hymns

¹ The Epistles of Ignatius to the Ephesians, Magnesians, Romans and Philadelphians contain many reminiscences of The Fourth Gospel.

² See Dict. of Hymnology.

may have suggested to Bar-daisan the method which he followed. At a later period the hymns of the Arians, who stood at the other extreme of doctrinal tendency, drew the attention of Athanasius and also of Chrysostom to the hold which hymns had on the masses. And it is certain that from the beginning, orthodox believers were not less enthusiastic than the heretics in their use of hymns. At the end of the second century an unnamed defender of the faith in the deity of Christ points out the unbroken continuity of new hymns. »So great«, he says, »are the number of Christian psalms and odes composed by the faithful from the very beginning in which they celebrate Christ, the Word of God, proclaiming Him Very God.« It is significant that in »The Testament of our Lord« the prayers which offer praise are throughout designated as »hymns«. In North Africa Tertullian makes it an objection to the marriage of a Christian with an unbeliever that »they could not sing together«¹. »Even in the first century«, says Baumstark², »we can trace the production of new Christian hymns for which the Greek text of the 'Psalms of David' served as a model; and, as that text has no regular metrical structure, the imitations likewise were composed in prose form«. He mentions the hymn of Athenogenes who suffered martyrdom in the reign of Septimus Severus (193-211) and to which St. Basil appealed, (de Spir. Sanc. 29) in support of the Deity of the Holy Spirit; as probably one of those primitive prose hymns, and he also mentions the 'Odes of Solomon' as an early Christian hymnal of this kind. But, as we have seen, the Odes or Hymns of Solomon bear a closer resemblance both in structure and in thought to the Johannine passages than to any of the other hymnal sections of the New Testament or any other writings.

The most ancient liturgies of the Greek Church (viz. of St. Mark, St. James, St. Clement, etc.) exhibit a more prosaic and rather monotonous development of prose chanting³. In »Hymns of the Holy Eastern Church« Brownlie says: »The hymns of the early Greek Church are all in rhythmical prose strangely oriental in structure — with the exception of those by John of Damascus . . . Prayer, Gospel, psalm, hymn, and exhortation follow each other and are sometimes strangely interlaced. Where does one begin and another end?« Brownlie stresses objectivity as the prime characteristic of early Greek hymnody, in marked contrast to the

¹ Quotation by Eusebius from a work against Artemon.

² Art. in ERE.

³ See »The Primitive Liturgies« by Jas. Neale.

intense subjectivity of what he calls »our self-regarding praise which is perhaps inevitable as being the product of the meditative spirit, which has its birth and lives in the land of the twilight.« A perusal of these ancient liturgies brings one face to face with a realism that finds its closest analogy in the Gospels and, in its pictorial representations and directness, reminds one especially of The Fourth Gospel. A traditional saying becomes the theme of a hymn which is expanded often into several stanzas. Both Neale and Brownlie themselves have caught this spirit and adopted this method in the writing of hymns. »Art thou weary, art thou languid«, and »O happy band of pilgrims« by J. M. Neale are both suggestions from the Greek; and the following stanza attributed to St. Clement who died in the third century has inspired a hymn in the English by Brownlie of seven stanzas, with four lines to a stanza:

Κύριε ὁ Θεὸς ἡμῶν /
Ὁδὸν τὸ κράτος ἀνείκαστον, /
Καὶ ἡ δόξα ἀκατάληπτος //
Ὁδὸν τὸ ἔλεος ἀμέτρητον /
Καὶ ἡ φιλανθρωπία ἄφατος //

The Psalter of the LXX Version was the first regular praise-book of the Greek Church but this was supplemented at a very early date by an appendix containing many Biblical passages. From this latter so-called Group of Songs nine have been preserved in the Codex Alexandrinus viz. I and II: The Songs of Moses (Ex. 15, vvs. 1—19 and Dt. 32, vvs. 1—43); III: that of Hannah (Is. 2, vvs. 1—10); IV: Habakkuk (Hab. 3); V: Isaiah (Isa. 26, vvs. 9—20); VI: Jonah (Jon. 2, vvs. 3—10); VII and VIII: The Three Holy Children (Dan. 3, vvs. 26—56 and vvs. 57—83) and the songs of Mary and Zechariah (Lk. 1, vvs. 46—55; vvs. 68—79). A. Baumstark writing in ERE. maintains that the prose-hymns of the Ancient Greek Church were recited by a single person while the congregation, or, as representing it, the choir, simply responded at the end of every verse with a short refrain, the hypopsalma. »Such hypopsalma, a list of which as used in the middle ages is still extant, may be said to constitute the simplest form of Christian prose hymnody in the Greek language.« Exception may be taken to this last statement but the chanting or reciting of hymns by a chorister was doubtless a very ancient custom. It reminds us of the practice in the Eleusinian Mysteries where the chanting was done by a priest. This practice was obviously well adapted to all

hymns which were oracular in character, where the voice of the Deity was heard. It was doubtless after this manner that the Johannine hymns were chanted or recited by cantor or reader.

As the years passed it would appear that an excessive and extravagant use of new hymns led to an inevitable reaction. Many, perhaps the majority, of these hymns would be of inferior quality. Such an extensive use of hymns among heretics would have a prejudicial effect on orthodox Christians. Harmonius, Son of Bardaisan, followed in the footsteps of his father and composed many hymns in the Gnostic interest introducing new metres. Of his compositions a few fragments have been preserved. The Arians also continued their activities in this direction. The conservative re-action against the use of hymns appears to have had its beginning in the Eastern monasteries in which only Psalms were sung. This reaction extended westward and gained much strength in the fourth and fifth centuries until in the Council of Braga in Spain the use of hymns was prohibited. The reaction was not universal, however, and did not extend to the Lucan hymns nor to such strophes as the *Ter Sanctus*, the Greek forms of the *Gloria Patri*, and of the *Te Deum*, etc. The reaction apparently did not last longer than three generations and was followed by the introduction and enthusiastic reception of hymns written in classical metres and the newrhythmical compositions of Byzantine hymnody. These two influences, viz. the reaction against Christian hymns, and the introduction of hymns written to entirely new metres, doubtless obscured the hymn-like character of our Johannine and other New Testament hymns. Moreover the doctrinal interest would in this and in all subsequent periods strengthen the belief that these prose-hymns were the actual statements of Jesus, of Paul, etc. Greek and Latin Christians, unfamiliar with the ancient forms of Semitic hymnody, and preferring the classical metres to the Hebrew psalms would be least inclined to recognize the hymn-like qualities of these passages. Here and there a discerning mind may have perceived their real character, or a genuine tradition as to their original use may have survived for a time in some quarters. Was it a desire to preserve the poetical character of The Fourth Gospel which led Nonnus (*circa*, 400 A. D.), to perform the very creditable feat of making a metrical paraphrase of it in Homeric hexameters which follows the text with much faithfulness?

It was pointed out in Chapter I that the fervid, glowing utterances of hymns and oracles frequently become crystallized into

forms of doctrine and dogma. But the converse of this proposition is also true for a great hymn is the product of a great belief. No investigation could be more fruitful of results, both psychological and ethical, than a study of the interaction of hymnody and doctrine. Here, as elsewhere, it would be seen that the cause becomes the effect and the effect the cause, in a movement that does not become a dreary round or a vicious circle, but rather a steady progress onward and upward toward the ultimate truth. Beliefs become purified from extraneous matter when, in the form of hymns they come in contact with life, and the tide of conviction widens and deepens as it finds expression. The relation between Theology and Hymnology is very aptly stated by Benson who says: »Theology deals with the knowledge of God. Liturgics is the application of that knowledge to His Worship.« The Prologue and 'Discourses' of The Fourth Gospel have been regarded for many centuries as sources and repositories of great orthodox doctrines and that view has tended to obscure the fact that they have the form and lyrical quality of prose-hymns. But there is really nothing in the nature of the case that should cause such obscuration. If liturgics is the application of theology to worship the expression of doctrine in hymnal form is as natural, logical and, one might say, as inevitable in the New Testament as it was in the oracles and psalms of the Old Testament or in the other Sacred books of antiquity. Benson says, »A great hymn, I venture to think, is the fullest embodiment of Christian doctrine, for a great hymn is the echo of a great soul giving lyrical expression to truth apprehended through a high experience in words that both use the common speech and transcend it.« He quotes from a letter written to him by Prof. John De Witte: »Really it awakens in one the suspicion that there is no better point of view from which to study the development and the reaches of Christian belief than that offered by hymnody. This is not strange for beliefs of the first rate in influence receive and, I have the impression always have received, their best and final embodiment in poetry, and especially in lyrical poetry.«

It is relevant to our argument at this point to recall Burney's words in his preface to *The Poetry of our Lord* in which he notes the frequent resemblance in style of The Fourth Gospel to the poetic forms of the Old Testament. »The chief characteristic« he says, »of this poetic form is adherence to certain rules of composition which are defined by the terms Parallelism and Rhythm.« But it

would appear that he should have gone one step further and pointed out that these forms are most in evidence in the Psalms and oracles which were written to be chanted. Again he says: »In studying The Fourth Gospel in its formal aspect the first fact which strikes the eye is our Lord's free use of Parallelism, and that especially of the kind which is known as Antithetic.« »But this«, he observes, »is equally well marked in the sources employed by the Synoptic writers«. But of the seventy-nine instances of Parallelism cited by him from the Synoptic Gospels seventy-five are found in single verses separated from other sayings which exhibit this feature, and only four instances are found in which parallelism extends over two verses. (The instances of rhyme must be dealt with separately.) Dr. Burney has made a great and enduring contribution to this whole subject but, in pursuit of our argument, it must be carefully noted that there is a great difference between the parallelism found in these isolated instances of single verses in the Synoptics and that found in the Johannine passages. The most obvious difference is the great length of the latter in which different forms of parallelism and of rhythmic accent are sustained throughout whole chapters. The diction also is different and, admitting a certain similarity of style in some verses, it must be said that the Synoptic verses are essentially gnomic and proverbial while the Johannine sections are hymnal and sustained in their elevation of thought. This is the main difference between the 'sayings' in the Synoptics and the 'sayings' in Jn. Dr. Burney's comparisons and deductions make it possible, however, for us to believe that authentic utterances of Jesus underlie many, if not all, of the Johannine sections. Most of the Synoptic sayings were spoken in the course of the public ministry. The Johannine passages (excepting Jn. 10, vvs. 1—18 which rhymes in Aramaic), are placed in a setting that is personal and intimate and all point to a wholly independent source.

CHAPTER IV.

The Fourth Gospel and the Public Worship.

The atmosphere of devotion in which the early Christians lived is very well described by W. Ward Fowler¹ who says that »For St. Paul and the members of the early Christian brotherhood the whole of life was a continuous worship and the one great feature of that worship was prayer.« A. E. Burns, in commenting on this, thinks that in this connection 'prayer' must be used in the widest sense »as including praise as well as petition and intercession«, and this, it may be added, accords with the meaning which was given to 'prayer' in the early litanies of the church. But we must not lose sight of the fact that it was in the *congregation* or *worshipping ecclesia* that the devotional spirit was fostered, and it is the *worshipping ecclesia* that is envisaged by all the New Testament writers. Moreover it was through the Public Worship that large numbers of men were added to the company of believers. In the public services of the church, as in those of the synagogue, the central place of honor was given to the Sacred Books with this difference, that in the church a new body of literature was gradually being invested with an authority which had formerly adhered exclusively to the Hebrew Canon of Scriptures.

Not enough consideration has been given to the undoubted fact that the Public Worship of the Church exercised a powerful, if not wholly decisive influence on the formation of the Canon of the New Testament. It was in the Public Worship that the books were first tried out and their apostolic credentials tested in the hearing of men whose minds, sharpened by controversy and criticism, by taunt and persecution, were keen to detect any false note that might be used by opponents to the detriment of the new religion.

¹ »The Religious Experience of the Roman People«, p. 468.

Pseudo-Gospels and Pseudo-Epistles could not long survive in such an atmosphere although they could and did find lodgment in obscure and uncritical communities. In the great centres of population the practical interest would be always present and dominant. Constant vigilance in the Public Worship was the price paid for our Canon of New Testament Scriptures. The Apostolic gift of knowing what and how to speak and write found its true counterpart in the Church's dislike for the mediocre and appreciation of the best. Voice echoed voice. Apostles were succeeded by apostolic men. The torch was passed from hand to hand. Believers were stimulated by the conviction that they were men on whom »the ends of the ages had fallen«.

So long as the issues were real and vital the ancient ceremonies, both Jewish and pagan, remained obsolete and useless in the estimate of the Church. The hearing ear and the seeing eye were the only equipment needed for such worship. The meagre outlines of The Didache and sundry references by the early fathers suggest a worship of marked simplicity. And yet it would be drawing too large an inference to assume that the worshippers themselves were characterized by a Puritanlike austerity and distaste of color. The quality of their appreciation is made evident by their preference for the Gospels in which the Church heard that one Voice which, for her, spake with authority. From the earliest times men arose and stood with bowed heads whenever the Gospels were read in the church — a custom that is continued in the East to this day. To the eyes of men whose imagination had been kindled by the Gospel parables and allegories, and whose hearts had been deeply stirred by the absorbing drama which found its denouement in the Cross, ceremonies and ritual, however impressive and elaborate, would appear dull and monotonous. The inner meaning of life was being newly unfolded before their vision in the person of Jesus and deep answered unto deep when his voice rose in tones of hope and courage.

It must have been near the last decade of the first century when the impairment of the cultural background of Christianity and of Judaism, which had been brought about by the destruction of Jerusalem and of the Temple was beginning to be felt, and the persecution of overshadowing Pagan cults was unusually oppressive, that the Church became more distinctly conscious of the need of a new presentation of the life and teaching of her Founder. Such a presentation must centre in his person. It must affirm more

positively the truths of his Divine nature and present in a more personal and intimate way the spiritual excellencies of His messages to His own followers. So far from the Synoptists having exhausted the possibilities of authentic tradition it was felt that the supply was inexhaustible (Jn. 20, v. 30; 21, v. 25). It would be going too far to say that the author of our Gospel wrote expressly to satisfy the need for a more august and impressive presentation but his avowed purpose (Jn. 20, v. 31) would be more satisfactorily accomplished if, in his choice of material and method of presentation, he should keep that need ever consciously before him. If, as some find good reasons for believing, he had been a member of the Jewish priesthood his early training and inclination, joined to his rare gifts as a poetic seer would eminently qualify him for the task of making an unique contribution to the worship and thought of the church.

No mere attempt to report these sayings with assumed verbal accuracy could meet the demands imposed by a reverent faith. Only one way was open. It was the method of the chanted oracle, honored in the olden time by inspired poets and seers, and often used after them by men of lesser gifts, such as the author of the Odes of Solomon. This method bears on its surface evidences of the writer's candor, humility and utter abandon as he becomes merely «a voice» through which the Divine oracle speaks (vide Isa. 40, vvs. 3, 6; Jn. 1, v. 23). The chanted oracle thus becomes the vehicle for the transmission of inspired truth. When in the public worship the voice of the reader ceased and the voice of the chorister was heard as at Jn. 10, v. 1, the hearer was not troubled with that sense of unnaturalness or improbability which inevitably haunts the mind of the modern reader who tries to think of these sections as interpretations of the thoughts of Jesus expressed in the form of prose discourse. John was not guilty of any such literary *faux pas*. Once these passages are recognized as prose-hymns the whole view-point of literary criticism concerning them is changed. Instead of commenting on the 'artificiality' and 'subtlety' of the author we find ourselves admiring the ease and naturalness with which he employed the art of ancient hymnody. The apparent awkwardness of Jn. 17, v. 3 (b) disappears. The 'schematic' arrangement of introducing an idea, allowing it to retire into the background and introducing it again in another connection is recognized as an old familiar device of Semitic verse-writers which our author instinctively carries over even into the narrative por-

tions. Like Ignatius, John thought in terms which were solemnly rhythmical.

The much-discussed »I am« passages doubtless reflect the Church's estimate of Jesus. They express attributes and powers which believers had found in their Lord. This modern interpretation has removed from these passages the suspicion of self-praise, but it has done so on the otherwise unwarranted assumption that already a later form or expression of Church tradition had superseded in whole or in part the earlier Synoptic tradition. If regarded as prose utterances they stand in jarring contrast to the statements attributed to Jesus by the Synoptists; but when regarded as oracular utterances written for use in solo or choral refrains; or as intoned passages in prosehymns they find their stately parallels in the Hymns of Service and Sacrifice; (vide Isa. 42, v. 8; 43, vvs. 3, 11; 44, v. 6; 48, vvs. 12, 17; 51, v. 12; 54, v. 5).

It remains clear, however, that our author made a deliberate selection of materials for a definite purpose and that everything he wrote was made subordinate to that end. What was that purpose? The writer himself presents it as a two-fold aim in the well-known words of Jn. 20, v. 31. The more immediate aim is to elicit faith in the hearer, but the ultimate aim is *life* — the quality and strength of which is sufficiently disclosed by the fact that it is derived from a vitalizing faith in »Jesus as the Christ, the Son of the living God« whose regal power to confer life is symbolized in the significant Oriental phrase »in his name«. The key-note of all the prose-hymns and indeed of the whole Gospel is struck in Jn. 10, v. 10 (b) »I came that they might have life and that they might have it abundantly.« John's surpassing merit is seen in the fact that he so used his material, whether it related to actual occurrences or to symbolic presentation, as to awaken in human souls adoration for One who to him was the life of all lives. The theme called for the free exercise of a poetic genius which, awakened at first by Hebrew prophet and psalmist, had now for long brooded over the substance of that which had so often been proclaimed by him until every act of that Life became fraught with inner spiritual meaning, every scene symbolical of some divine reality, every utterance an oracle, and every sermon a psalm.

Narrative Prose Hymns.

At certain intervals in the first thirteen chapters where the narrative, interwoven with discourse, takes on a note of more

tragic seriousness, deep-voiced intonations are heard proclaiming and defending the truth in the well-known forms of Semitic parallelism and accent. In their general structure these passages occupy a position midway between the prose-hymns and the strictly narrative sections. They were probably intoned by the reader in a sort of musical monologue. The following, which for convenience may be classified as narrative prose-hymns have many parallels in Semitic literature ¹:

Jn. 6, vvs. 32—58; Jn. 5, vvs. 19—47; Jn. 8, vvs. 12—20; 21—30; 31—58; Jn. 10, vvs. 25—38; Jn. 12, vvs. 20—36; 44—50; Jn. 13, vvs. 12—30; 31 (b)—35.

Dislocations of the Text.

The difficulty, amounting in some cases to an impossibility, of tracing the sequence at different points in this Gospel and the possibility of restoring that sequence by the transposition of passages, bear joint evidence to certain dislocations at a very early period. J. H. Bernard ² presents very convincing arguments to prove that Chapters 5 and 6 have been transposed, that ch. 3, vvs. 31—36 is a continuation of Jn's commentary Ch. 3, vvs. 16—21 and that Ch. 12, vvs. 36 (b)—43 is the evangelist's commentary following the last warning of Ch. 12, vvs. 44—50. He presents clear, but not equally convincing arguments for placing Ch. 7, vvs. 15—24 immediately after Ch. 5. He points out the evidences of dislocation in Ch. 10 and shews the difficulties presented by the traditional order of Chs. 13, 14, 15, 16 and 17. In further support of the hypothesis that the above passages are misplaced he adopts a method which had been tentatively advanced by other writers ³ in which it is assumed that, in a manuscript codex form, each leaf of two pages, (recto and verso), would contain about 750 letters. In the oldest extant Greek text of Jn. in the Oxyrhynchus Papyrus (numbered 208 and 1781 in the British Museum), each leaf contains about 1420 letters while number 1780 Pap. Oxyrh. contains only

¹ The Coronation of Izdubar (Tablet I, Col. IV, Epic of Izdubar and Ishtar) etc.;
The Revolt in Heaven (Cuneiform Inscriptions);
Tablet of Rameses II at Abu-Simbal;
Hymn to Osiris (Stele of Amen-em-ha);

The Book of Genesis — Chs. 9, vvs. 25, 26; 11, vvs. 3—7; 27, vvs. 27—40;
Exodus, 15, vvs. 1—18; Numbers, 21, vvs. 27—30 and chs. 23 and 24; II Kings,
19, vvs. 14—34; The Kabbalah Unveiled; The Lesser Holy Assembly (Chapter I).

² Introduction St. John pps. 16—30.

³ A. C. Clark, J. M. Thompson, F. J. Paul.

about 700 letters to a leaf. The assumption of Bernard that each leaf contained about 750 letters is then to be regarded merely as a working hypothesis; but in support of the evidence for the displacement of leaves it works out very well in at least four of the sections mentioned above. Chapter 5 = 3630 letters, or about 5 leaves of 726 letters each; Ch. 7, vvs. 15—24 = 763 letters; Ch. 3, vvs. 22—30 = 730 letters; Ch. 10, vvs. 1—18 = 1495 letters filling almost exactly two leaves. Ch. 13, v. 31—Ch. 14, v. 31, which Bernard cites as one section, contains 3120 letters or 120 more letters than might be expected in 4 leaves, and Ch. 12, vvs. 36 (b)—43 contains only about 598 letters which Bernard seeks to account for on the supposition that quotation marks took up space in this section. He points out also that Ch. 12, v. 43 would conclude Part II of the Gospel after which a blank space would naturally be expected.

It becomes evident on examination that the method does not apply to the transposition of Chs. 14, 15, 16 and 17; and the inclusion of Ch. 13, vvs. 31—38 with Ch. 14, vvs. 1—31 in one section does not seem to be the best possible arrangement. It may be noted that of all the chapters mentioned above Chapter 7 is the only one which does not contain either prose-hymns or narrative prose-hymns, and the section referred to, viz. Ch. 7, vvs. 15—24, is precisely the one which presents least evidence of dislocation. Notwithstanding the reasons advanced by Dr. Bernard it cannot be said that this section occupies an unnatural position in our text, especially when it is remembered that in the proposed re-arrangement of Chapters (viz. chs. 6, 5, 7) section Ch. 7, vvs. 15—24 is not far removed from Ch. 5.

But if the prose-hymns were written on detachable hymn-sheets as they naturally would be for the use of the chorister or reader, it might be expected that some of them would be misplaced in the MSS and that there would be a tendency to group together hymn-sheets that were similar in character and content, such as those found in chapters 14, 15, 16 and 17. The fact that no part of a narrative would be written on a hymn-sheet or *vice versa* helps to bear out this hypothesis. Any remaining portion of a hymn leaf would be left blank, but the writing on the leaves containing narratives would be continuous. In the absence of external evidence nothing more than a fair degree of probability can be claimed for this suggestion, but it offers an explanation of the unusually large number of dislocations affecting the position not of verses or

paragraphs but of large sections and whole chapters. Dr. Bernard's reasons for placing Ch. 3, vvs. 31—36 immediately after Ch. 3, vvs. 16—21 are very conclusive. This may be said also of his transposition of Chs. 5 and 6 and of his reasons for placing Ch. 12, vvs. 36 (b)—43 after Ch. 12, vvs. 44—50 which is the concluding section of a narrative prose hymn. In Chapter 10 it seems preferable to place verses 1—18 sung by the chorister after verses 19—39, although it is quite possible that vvs. 27, 28 and 29 were written on a separate leaf as the concluding lines of vvs. 1—18.

If, then, as from other evidence seems most probable, our Gospel was written on parchment in the form of a leaf-book and the prose-hymns on separate sheets for the convenience of the chorister their accidental dislocation can be readily accounted for. These prose-hymns were originally assigned to definite positions in the Gospel for use in public worship, but when the manuscript passed from one church to another, or from one chorister to another, they would not always be kept in their true positions. Readers and choristers would have different ideas as to the position to be assigned to a prose-hymn. Moreover, in this Gospel designed primarily for use in public worship, the same freedom of opinion or carelessness could not fail to have its effect also on some of the narrative portions, and where, as in a codex, the leaves are detachable and some of them containing prose-hymns to be chanted in worship were mistakenly shifted from one position to another the same carelessness might be expected to cause dislocation in narrative portions also.

One of the major problems of The Fourth Gospel is concerned with the chronological order. Three Passovers are mentioned in Jn. but the Synoptists tell only of one. The Johannine narrative, as it stands in our text involves a ministry of almost three years. That of the Synoptists calls for a period of only a little more than one year. Without entering on a discussion of the arguments *pro* and *con* it may be here noted that the Passover mentioned in Jn. 6. v. 4 and Jn. 5, v. 1 presents no difficulty in the way of harmonizing the narrative of Jn. with the Synoptic narratives since the latter cover a period of more than one year. The real difficulty is found in Jn. 2, v. 13 et seq. In the Expository Times of November, 1931, it is stated that Mr. Greville P. Lewis »in an unpublished paper has suggested that the sections relating to The Cleansing of The Temple originally stood in the context of Ch. 12«. It is not stated at what point in Ch. 12 Mr. Lewis would insert this passage but it would be difficult to find anywhere in the Gospel a more natural setting

for the whole section comprised within Ch. 2, vvs. 14—25 and Ch. 3, vvs. 1—15; 16—21; 31—36 than that found between the nineteenth and twentieth verses of the twelfth chapter. (Jn. 2, v. 13 was evidently written by a later hand after the section had been misplaced in an attempt to give the context). Verses 31 to 36 of Ch. 12 echo the thoughts of the prose-hymn Ch. 3, vvs. 16—21; 31—36, and suggest another instance of what has been called the »schematic arrangement« so characteristic of this Gospel. The attitude of the rulers and the coming of the Greeks give a singular suggestiveness to this hymn On the Universality of the Divine Love and Judgment. The narrative of The Cleansing of The Temple is thus given the same setting as in the Synoptic Gospels and, in the hostility of the rulers aroused by that act ¹, an explanation is suggested as to why Nicodemus found it prudent to pay his visit under cover of darkness. Moreover, the section Ch. 3, vvs. 22—30 is a most natural sequence to Ch. 2, v. 12, forming a connection also with Ch. 4, vvs. 1—4 et seq.; and the chronological discrepancy disappears.

The great prayer-hymn of Ch. 17 would most naturally follow the solemn chant-prelude of verses 31 (b)—35 of Ch. 13. (Compare verses 31 (b) and 32 with verse 1 of Ch. 17; also compare vvs. 34 and 35 of Ch. 13 with vvs. 21, 22, 23, of Ch. 17.)

The Communion Service, held in the evening, would most likely be for the most part a Choral service. Any one or all of the prose-hymns in chapters 15, 16 and 14 were probably sung before or after the passing of the Bread and of the Cup which followed the reading of Chs. 18 and 19. There is, however, a natural sequence of thought between Jn. Ch. 20, vvs. 26—29 and Jn. Ch. 14, vvs. 1—31 which gives support to the view that the great hymn of life and comfort was sung after Jn. Ch. 20, vvs. 26—29 as the closing hymn of the second period of worship. The references to Thomas, the exhortations to believe, the impending departure of Jesus all lend strong probability to this view. The words *Ἐγείρεσθε, ἄγωμεν ἐντεῦθεν* may have been written to give a touch of realism to the conclusion of the hymn; or, as seems equally probable, they may have been written in by a later hand as part of a formula used in closing a period of informal worship before the prayer of dismissal. They stand in a context quite distinct from that of the

¹ See Art. by the writer on »Who were the 'Sinners' in The Journal of Religion October, 1930.

words 'Εγείρεσθε ἄγωμεν in Mk. 14, v. 42. In any case they serve to mark off the Gospel proper from the *clausula* of v. 30 and from the Appendix of Ch. 21.

Other Problems Solved.

As has been observed in the Introduction the blending of opposing tendencies of thought constitutes one of the major problems of this Gospel. Dr. E. F. Scott held that this blending of contradictions finds a two-fold explanation in the fact that the author combines, in an illogical manner, an earlier type of belief with that of a later time, and interprets an historical revelation by means of a philosophical doctrine. Critics have hesitated to accept this explanation because in all other respects the author, in a very marked degree, gives evidence of an appreciation of orderliness, even of 'schematic arrangement' and unity of purpose. Moreover the opposition lies between tenets of first-rate importance which frequently stand in close proximity. There is a natural reluctance to accept a theory which seems to impugn the intellectual integrity and acumen of our author. But there can be no valid reason for refusing to accept the explanation offered by Dr. Scott when it is found on examination that the contradictions and anomalies lie between statements found in the narrative-portions and lyrical utterances of truth contained in the prose-hymns. The difficulty begins to disappear the moment we perceive that the former express *viva voce* traditions of what was said under certain circumstances while the latter are interpretative hymnal expansions — the product of long and loving meditation on some of the great utterances of Jesus. The apparent opposition consists mainly in the age-long difference between the language of didactic prose and that of an exalted hymnody. The instances cited by Dr. E. F. Scott, when classified in this way, will suffice to demonstrate this view:

I	II
Prose-Narrative	Prose-Hymn
(a) The historic life of Jesus is subject to human limitations — Chs. IV, v. 6; XI, vvs. 33, 34, 35; XIII, v. 21.	(a) The presentation of him as Eternal Logos and Life-giver — Chs. I, vvs. 1—18; XV, vvs. 1—15.
(b) The familiar conception of eternal life in the future as	(b) The profound thought that eternal life is a present

expressed in Ch. IV, vv. 14, 36, etc.

(c) The Church is regarded as an institution in Ch. XX, vv. 21—23.

(d) In Chs. II, v. 11 and VI, v. 40, belief is regarded as intellectual assent.

(e) In Ch. VI, vv. 37, 44, 65 man's choice and destiny are determined by a power outside of himself.

(f) Emphasis is placed on miracles in Chs. II, v. 11; IX, v. 3; XI, v. 4, Contrast, however, IV, v. 48 where they are spoken of disparagingly.

possession — Chs. III, v. 36; 17, v. 3, etc.

(c) As the »beloved community« it appears in Ch. XV, vv. 1—15 in the form of an inner spiritual fellowship.

(d) In Ch. XIV, v. 1, it signifies personal trust and in XVII, v. 8 it follows experience or personal knowledge.

(e) In Ch. I, vv. 11, 12, man decides for himself whether he will respond to Christ.

(f) In the rhapsodical lines of Ch. XIV, vv. 11, 12, they are of lesser significance.

The antithesis is not always between prose and hymnal sections. If Ch. VI, vv. 52—58 contains a sacramental reference, it finds its antithesis in Ch. VI, v. 63. But this is a question of interpretation. The view of the world as wholly evil is deliberately expressed in Chs. VII, v. 7; VIII, v. 23; XII, v. 31; XVIII, v. 36 and also in the hymnal sections Chs. I, v. 10; XIV, vv. 17, 30; XV, v. 18. But in Ch. III, v. 16, the world is the object of the love of God. But these minor divergencies are only part of the *concordia discors* that is found in all the notes of that grand antinomy which sounds through the whole song of creation.

CHAPTER V.

The Johannine Hymns and Odes.

[The different forms of parallelism are indicated in the margin. (See Abbreviations.) The bar-markings are merely suggestive. The accentual pointing can be readily determined in most instances; but the flexible nature of the rhythm, and our lack of knowledge of the details of ancient musical technique give wide latitude in some sections. Opinions will frequently differ as to whether the rhythm is 3: 3 or 3: 2; 4: 2 or 2: 2: 2 etc. For these reasons numbers or pointings have not been used.]

Ὁ Λόγος.

In I¹⁻¹⁸:

1. Ἐν ἀρχῇ ἦν ὁ Λόγος, //
- cl. καὶ ὁ Λόγος ἦν πρὸς τὸν Θεόν, //
- καὶ Θεὸς ἦν ὁ Λόγος. //
- s. 2. Οὗτος ἦν / ἐν ἀρχῇ / πρὸς τὸν Θεόν. //
3. Πάντα δι' αὐτοῦ ἐγένετο, //
- a. καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἓν. //
4. Ὁ γέγονεν ἐν αὐτῷ / ζωὴ ἦν, //
- cl. καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων. //
5. Καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, //
- a. καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν. //
6. Ἐγένετο ἄνθρωπος ἀπεσταλμένος / παρὰ Θεοῦ, //
- c. ὄνομα αὐτῷ Ἰωάννης. //
7. Οὗτος ἦλθεν εἰς μαρτυρίαν, //
- c. ἵνα μαρτυρήσῃ περὶ τοῦ φωτός, //
- ἵνα πάντες πιστεύσωσιν δι' αὐτοῦ. //

8. Οὐκ ἦν ἐκεῖνος τὸ φῶς, //
- c. ἀλλ' ἵνα μαρτυρήσῃ περὶ τοῦ φωτός. //
9. ἦν τὸ φῶς / τὸ ἀληθινὸν / ὃ φωτίζει /
- cl. πάντα ἄνθρωπον ἐρχόμενον / εἰς τὸν κόσμον. //
10. Ἐν τῷ κόσμῳ ἦν, //
- cl. καὶ ὁ κόσμος / δι' αὐτοῦ / ἐγένετο, //
- καὶ ὁ κόσμος αὐτὸν οὐκ ἔγνω. //
11. Εἰς τὰ ἴδια ἦλθεν, //
- cl. καὶ οἱ ἴδιοι αὐτὸν οὐ παρέλαβον. //
12. Ὅσοι δὲ ἔλαβον αὐτόν, //
- cl. ἔδωκεν αὐτοῖς ἐξουσίαν //
- τέκνα Θεοῦ γενέσθαι, //
- τοῖς πιστεύουσιν εἰς τὸ ὄνομα αὐτοῦ, //
13. Οἱ οὐκ ἐξ αἱμάτων /
- al. οὐδὲ ἐκ θελήματος σαρκὸς /
- οὐδὲ ἐκ θελήματος ἀνδρὸς /
- ἀλλ' ἐκ Θεοῦ ἐγεννήθησαν. //
14. Καὶ ὁ Λόγος σὰρξ ἐγένετο, //
- s. καὶ ἐσκήνωσεν ἐν ἡμῖν, //
- καὶ ἐθεασάμεθα τὴν δόξαν αὐτοῦ, //
- cl. δόξαν / ὡς μονογενοῦς παρὰ πατρός, /
- πλήρης χάριτος καὶ ἀληθείας. //
15. Ἰωάννης μαρτυρεῖ περὶ αὐτοῦ /
- c. καὶ κέκραγεν / λέγων / οὗτος ἦν ὃν εἶπον //
- a. Ὁ ὀπίσω μου ἐρχόμενος / ἔμπροσθέν μου γέγονεν, //
- ὅτι πρῶτός μου ἦν. //
16. Ὅτι ἐκ τοῦ πληρώματος αὐτοῦ ἡμεῖς πάντες ἐλάβομεν, //
- cl. καὶ χάριν ἀντὶ χάριτος. //
17. Ὅτι ὁ νόμος διὰ Μωϋσέως ἐδόθη, //
- a. ἡ χάρις καὶ ἡ ἀλήθεια / διὰ Ἰησοῦ Χριστοῦ / ἐγένετο. //
18. Θεὸν οὐδεὶς ἑώρακεν / πώποτε. //
- a. μονογενῆς Θεός, / ὃς ὢν εἰς τὸν κόλπον τοῦ Πατρὸς, / ἐκεῖνος
- ἐξηγήσατο. //

Notes on The Prologue.

The view that the Prologue embodies a Hymn to the Logos has been advanced by several authorities in recent years. In the Expository Times, July, 1921, C. Cryer analysed it from this point

of view. Dr. Burney has treated it as a hymn (with comments in vv. 6, 7, 8, 9) originally composed in Aramaic. Rendell Harris has suggested that it was based on a Hymn to Sophia. But Dr. J. H. Bernard has given the best rhythmic arrangement (which has been followed above), of vv. 1, 2, 3, 4, 5, 10, 11, 14, 18 which he regards as the Hymn proper. According to his view vv. 6, 7, 8, 9 contain two parenthetical notes and vv. 12, 13, 15, 16, 17 contain two exegetical notes. It is, he says, «a Logos hymn of a triumphant philosophy, directly Hebrew in origin, but reflecting the phrases which had become familiar in Greek-speaking society». Dr. Bernard has given a very satisfactory treatment of this subject in ICC, (Intro. CXXX—CXL and pps. 1—33); but it must be carefully noted that John's «comments» are expressed in those shades of Semitic feeling, rhythm, parallelism and accent which are peculiar to him. The following quotation is suggestive of much that might be said concerning the resemblances to Hebrew Hymnody in the other Johannine prose-hymns:

«The Hebraic style of the hymn is plain. The repetition in the second line of a couplet of what has been said already in the first line (vv. 3, 5); the elucidation of the meaning of the first line by the emphatic word being repeated in the next (vv. 4, 5, 11, 14), which provides an illustration of what has been called «climactic parallelism» (cf. Ps. XXIX: 5; Ps. XCIII: 3); the three repetitions in the first three lines of v. 14, all of which involve bodily visibility of the Logos — sufficiently show that the model is not Greek but Hebrew poetry» (ICC.; St. John; P. CXLV).

‘Ο Ποιμὴν ‘Ο Καλός.

Jn. 10¹⁻¹⁸:

1. Ἀμὴν, ἀμὴν λέγω ὑμῖν //
- ‘Ο μὴ εἰσερχόμενος / διὰ τῆς θύρας //
- εἰς τὴν αὐλήν / τῶν προβάτων //
- a. ἀλλὰ ἀναβαίνων / ἀλλαχόθεν //
- ἐκείνος κλέπτει ἐστὶν / καὶ ληστής //
2. ὁ δὲ εἰσερχόμενος / διὰ τῆς θύρας //
- ποιμὴν ἐστὶν / τῶν προβάτων. //
3. Τούτῳ / ὁ θυρωρὸς ἀνοίγει //
- καὶ τὰ πρόβατα / τῆς φωνῆς αὐτοῦ / ἀκούει //
- s. καὶ τὰ ἴδια πρόβατα / φωνεῖ κατ’ ὄνομα //
- καὶ ἐξάγει αὐτά. //

4. "Όταν τὰ ἴδια πάντα / ἐκβάλη //
 ἐμπροσθεν αὐτῶν / πορεύεται //
 καὶ τὰ πρόβατα αὐτῷ / ἀκολουθεῖ //
 a. ὅτι οἶδασιν / τὴν φωνὴν αὐτοῦ //
5. Ἀλλοτρίω δὲ οὐ μὴ / ἀκολουθήσουσιν //
 a. ἀλλὰ φεύξονται / ἀπ' αὐτοῦ //
 ὅτι οὐκ οἶδασιν / τῶν ἀλλοτρίων / τὴν φωνήν
6. Ταύτην τὴν παροιμίαν / εἶπεν αὐτοῖς / ὁ Ἰησοῦς //
 c. ἐκεῖνοι δὲ οὐκ ἔγνωσαν / τίνα ἦν / ἃ ἐλάλει αὐτοῖς.
7. Εἶπεν οὖν πάλιν / αὐτοῖς ὁ Ἰησοῦς //
 a. Ἀμὴν, / ἀμὴν / λέγω ὑμῖν //
 ὅτι ἐγὼ εἰμι ἡ θύρα τῶν προβάτων. //
8. Πάντες ὅσοι ἤλθον / πρὸ ἐμοῦ //
 a. κλέπται εἰσὶν / καὶ λησταί //
 ἀλλ' οὐκ ἤκουσαν αὐτῶν / τὰ πρόβατα. //
9. Ἐγὼ εἰμι ἡ θύρα //
 c. δι' ἐμοῦ ἐάν τις εἰσέλθῃ / σωθήσεται //
 καὶ εἰσελεύσεται / καὶ ἐξελεύσεται / καὶ νομὴν εὐρήσῃ.
10. Ὁ κλέπτης οὐκ ἔρχεται / εἰ μὴ ἵνα κλέψῃ / καὶ θύσῃ / καὶ ἀπο-
 a. λέσῃ //
 ἐγὼ ἤλθον / ἵνα ζωὴν ἔχωσιν / καὶ περισσὸν ἔχωσιν. //
- s.
- cl. II. Ἐγὼ εἰμι ὁ ποιμὴν / ὁ καλός //
 and ὁ ποιμὴν / ὁ καλός / τὴν ψυχὴν αὐτοῦ τίθησιν / ὑπὲρ τῶν προ-
 a. βάτων. //
12. Ὁ μισθωτὸς / καὶ οὐκ ὢν ποιμὴν //
 οὗ οὐκ ἔστιν / τὰ πρόβατα ἴδια //
 a. θεωρεῖ τὸν λύκον / ἐρχόμενον //
 καὶ ἀφίησιν τὰ πρόβατα / καὶ φεύγει //
 καὶ ὁ λύκος ἀρπάζει αὐτὰ / καὶ σκορπίζει //
13. ὅτι μισθωτός ἐστιν / καὶ οὐ μέλει αὐτῷ / περὶ τῶν προβάτων. //
14. Ἐγὼ εἰμι ὁ ποιμὴν / ὁ καλός //
 ch. καὶ γινώσκω τὰ ἐμὰ //
 καὶ γινώσκουσί με / τὰ ἐμά //
15. καθὼς γινώσκει με / ὁ Πατὴρ //
 ch. καὶ γὰρ γινώσκω / τὸν Πατέρα //
 καὶ τὴν ψυχὴν μου / τίθημι / ὑπὲρ τῶν προβάτων. //

16. Καὶ ἄλλα πρόβατα ἔχω //
- δ οὐκ ἔστιν / ἐκ τῆς αὐλῆς ταύτης //
- c. κἀκεῖνα / δεῖ με / ἀγαγεῖν //
- καὶ τῆς φωνῆς μου / ἀκούσουσιν //
- καὶ γενήσεται / μία ποιμήν / εἰς ποιμήν //
- c. 17. Διὰ τοῦτό με ὁ Πατὴρ ἀγαπᾷ //
- ὅτι ἐγὼ τίθημι τὴν ψυχὴν μου //
- a. ἵνα πάλιν λάβω αὐτήν. //
18. οὐδεὶς ἤρεν αὐτήν / ἀπ' ἐμοῦ, //
- a. ἀλλ' ἐγὼ τίθημι αὐτήν / ἀπ' ἐμαντοῦ //
- ἐξουσίαν ἔχω / θεῖναι αὐτήν //
- s. καὶ ἐξουσίαν ἔχω / πάλιν λαβεῖν αὐτήν //
- ταύτην τὴν ἐντολὴν ἔλαβον / παρὰ τοῦ Πατρὸς μου //
- cl. Ἐγὼ καὶ ὁ Πατὴρ ἐν ἑσμεν. //

Ἡ τε Ἀγάπη τοῦ Θεοῦ καὶ Ἡ Ὁργή.

Jn. 3^{16-21; 31-36}:

16. Οὕτως γὰρ ἠγάπησεν / ὁ Θεὸς / τὸν κόσμον //
- c. ὥστε τὸν Υἱὸν / τὸν μονογενῆ / ἔδωκεν, //
- ἵνα πᾶς ὁ πιστεύων / εἰς αὐτὸν / μὴ ἀπόληται //
- k. ἀλλ' ἔχῃ ζωὴν αἰώνιον. //
17. Οὐ γὰρ ἀπέστειλεν ὁ Θεὸς / τὸν Υἱὸν / εἰς τὸν κόσμον //
- a. ἵνα κρίνῃ / τὸν κόσμον //
- k. ἀλλ' ἵνα σωθῇ / ὁ κόσμος / δι' αὐτοῦ //
- a. 18. Ὁ πιστεύων / εἰς αὐτὸν / οὐ κρίνεται //
- ὁ μὴ πιστεύων / ἤδη / κέκριται //
- c. ὅτι μὴ πεπίστευκεν / εἰς τὸ ὄνομα / τοῦ μονογενοῦς Υἱοῦ τοῦ
- k. Θεοῦ. //
19. Αὕτη δέ ἐστιν ἡ κρίσις //
- c. ὅτι τὸ φῶς ἐλήλυθεν / εἰς τὸν κόσμον //
- a. καὶ ἠγάπησαν οἱ ἄνθρωποι / μᾶλλον τὸ σκότος / ἢ τὸ φῶς //
- k. ἦν γὰρ αὐτῶν / πονηρὰ / τὰ ἔργα. //
20. Πᾶς γὰρ ὁ φαῦλα πράσων / μισεῖ τὸ φῶς //
- c. καὶ οὐκ ἔρχεται πρὸς τὸ φῶς //
- k. ἵνα μὴ ἐλεγχθῇ / τὰ ἔργα αὐτοῦ. //
- a. 21. Ὁ δὲ ποιῶν τὴν ἀλήθειαν / ἔρχεται πρὸς τὸ φῶς //
- ἵνα φανερωθῇ αὐτοῦ τὰ ἔργα //
- ὅτι ἐν Θεῷ ἐστιν εἰργασμένα //

31. Ὁ ἄνωθεν ἐρχόμενος / ἐπάνω πάντων ἐστίν. //
- a. ὁ ὢν ἐκ τῆς γῆς / ἐκ τῆς γῆς ἐστιν / καὶ ἐκ τῆς γῆς λαλεῖ //
- ὁ ἐκ τοῦ οὐρανοῦ ἐρχόμενος / ἐπάνω πάντων ἐστίν. //
32. Ὁ εἶδρακεν καὶ ἤκουσεν, / τοῦτο μαρτυρεῖ //
- a. καὶ τὴν μαρτυρίαν αὐτοῦ / οὐδεὶς λαμβάνει. //
33. Ὁ λαβὼν αὐτοῦ τὴν μαρτυρίαν / ἐσφράγισεν //
- c. ὅτι ὁ Θεὸς ἀληθὴς ἐστιν //
34. ὃν γὰρ ἀπέστειλεν ὁ Θεὸς / τὰ ῥήματα τοῦ Θεοῦ λαλεῖ //
- c. οὐ γὰρ ἐκ μέτρου / δίδωσιν τὸ Πνεῦμα. //
35. Ὁ Πατὴρ ἀγαπᾷ τὸν Υἱόν //
- s. καὶ πάντα δέδωκεν / ἐν τῇ χειρὶ αὐτοῦ. //
- a. 36. Ὁ πιστεύων / εἰς τὸν Υἱόν / ἔχει ζωὴν αἰώνιον //
- and ὁ δὲ ἀπειθῶν / τῷ Υἱῷ / οὐκ ὄψεται ζωὴν //
- k. ἀλλ' ἡ ὀργὴ / τοῦ Θεοῦ μένει / ἐπ' αὐτόν. //

Ἡ Δέησις.

Jn. 17¹⁻²⁶:

- c. 1. Ταῦτα ἐλάλησεν Ἰησοῦς // καὶ ἐπάρας
τοὺς ὀφθαλμοὺς αὐτοῦ εἰς τὸν οὐρανὸν / εἶπεν //
- Πάτερ / ἐλήλυθεν ἡ ὥρα. //
- ch. δόξασόν σου τὸν Υἱόν, // ἵνα ὁ Υἱὸς δοξάσῃ σέ, //
2. καθὼς ἔδωκας αὐτῷ ἐξουσίαν / πάσης σαρκός //
- c. ἵνα πᾶν ὃ δέδωκας αὐτῷ / δώσῃ αὐτοῖς ζωὴν αἰώνιον //
3. αὕτη δέ ἐστιν ἡ αἰώνιος ζωὴ //
- c. ἵνα γινώσκωσιν σέ / τὸν μόνον ἀληθινὸν Θεὸν //
- καὶ ὃν ἀπέστειλας / Ἰησοῦν Χριστόν. //
4. Ἐγὼ σε ἐδόξασα ἐπὶ τῆς γῆς //
- s. τὸ ἔργον τελειώσας / ὃ δέδωκάς μοι ἵνα ποιήσω //
5. καὶ νῦν δόξασόν με σύ / Πάτερ / παρὰ σεαυτῷ //
- c. τῇ δόξῃ ἣ εἶχον / πρὸ τοῦ τὸν κόσμον εἶναι / παρὰ σοί. //
6. Ἐφανέρωσά σου τὸ ὄνομα τοῖς ἀνθρώποις //
- c. οὓς ἔδωκάς μοι ἐκ τοῦ κόσμου //
- σοὶ ἦσαν / καὶ αὐτοὺς ἔδωκας //
- καὶ τὸν λόγον σου τετήρηκαν. //
- c. 7. νῦν ἔγνωκαν ὅτι πάντα ὅσα δέδωκάς μοι / παρὰ σοῦ εἰσιν //

8. ὅτι τὰ ῥήματα ἃ ἔδωκάς μοι / δέδωκα αὐτοῖς //
- c. καὶ αὐτοὶ ἔλαβον / καὶ ἔγνωσαν ἀληθῶς ὅτι παρὰ σοῦ ἐξηῆλθον //
- καὶ ἐπίστευσαν / ὅτι σὺ με ἀπέστειλας. //
9. Ἐγὼ περὶ αὐτῶν ἐρωτῶ. //
- a. οὐ περὶ τοῦ κόσμου ἐρωτῶ //
- ἀλλὰ περὶ ὧν δέδωκάς μοι //
- ὅτι σοὶ εἰσιν //
- al. 10. καὶ τὰ ἐμὰ πάντα σὰ ἔστιν //
- καὶ τὰ σὰ ἐμὰ, //
- καὶ δεδῶσμαι ἐν αὐτοῖς. //
11. Καὶ οὐκ ἐγώ εἰμι / ἐν τῷ κόσμῳ //
- al. καὶ αὐτοὶ / ἐν τῷ κόσμῳ / εἰσὶν //
- καὶ γὰρ πρὸς σὲ ἔρχομαι. //
- k. Πάτερ ἅγιε / τήρησον αὐτοὺς / ἐν τῷ ὀνόματί σου / ᾧ δέδωκάς μοι //
- ἵνα ὧσιν ἐν // καθὼς ἡμεῖς /
12. Ὅτε ἤμην μετ' αὐτῶν / ἐγὼ ἐτήρουν αὐτοὺς / ἐν τῷ ὀνόματί σου //
- k. ᾧ δέδωκάς μοι //
- καὶ ἐφύλαξα //
- καὶ οὐδεὶς ἐξ αὐτῶν ἀπώλετο /
- εἰ μὴ ὁ υἱὸς τῆς ἀπωλείας //
- k. ἵνα ἡ γραφὴ πληρωθῇ. //
13. Νῦν δὲ πρὸς σὲ ἔρχομαι //
- c. καὶ ταῦτα λαλῶ ἐν τῷ κόσμῳ
- ἵνα ἔχωσιν τὴν χάριν / τὴν ἐμὴν / πεπληρωμένην ἐν ἑαυτοῖς. //
14. Ἐγὼ δέδωκα αὐτοῖς / τὸν λόγον σου //
- a. καὶ ὁ κόσμος / ἐμίσησεν / αὐτοὺς //
- ὅτι οὐκ εἰσὶν / ἐκ τοῦ κόσμου //
- s. καθὼς ἐγὼ οὐκ εἰμι / ἐκ τοῦ κόσμου //
15. οὐκ ἐρωτῶ / ἵνα ἄρῃς αὐτοὺς / ἐκ τοῦ κόσμου //
- a. ἀλλ' ἵνα τηρήσῃς αὐτοὺς / ἐκ τοῦ πονηροῦ. //
16. ἐκ τοῦ κόσμου / οὐκ εἰσὶν //
- ch. καθὼς ἐγὼ οὐκ εἰμι / ἐκ τοῦ κόσμου. //
17. Ἀγίασον αὐτοὺς ἐν τῇ ἀληθείᾳ //
- c. ὁ λόγος ὁ σὸς ἀληθείᾳ ἔστιν. //
18. Καθὼς ἐμὲ ἀπέστειλας / εἰς τὸν κόσμον //
- s. καὶ γὰρ ἀπέστειλα αὐτοὺς εἰς τὸν κόσμον. //
19. καὶ ὑπὲρ αὐτῶν / ἐγὼ ἀγιάζω ἑμαυτόν //
- c. ἵνα ὧσιν καὶ αὐτοὶ ἡγιασμένοι / ἐν ἀληθείᾳ //

20. Οὐ περὶ τούτων δὲ ἐρωτῶ / μόνον //
- s. ἀλλὰ καὶ περὶ τῶν πιστευόντων / διὰ τοῦ λόγον αὐτῶν / εἰς ἐμέ //
21. ἵνα πάντες ἐν ᾧσιν //
- c. καθὼς σύ, / Πάτερ, / ἐν ἐμοὶ // καὶ ἐν σοὶ //
- s. ἵνα καὶ αὐτοὶ ἐν ἡμῖν ᾧσιν //
- cl. ἵνα ὁ κόσμος πιστεύῃ /
ὅτι σύ με ἀπέστειλας. //
22. Καὶ ἐν τῇ δόξαν ἣν δέδωκάς μοι // δέδωκα αὐτοῖς /
- cl. ἵνα ᾧσιν ἐν / καθὼς ἡμεῖς ἐν. //
23. Ἐγὼ ἐν αὐτοῖς // καὶ σὺ ἐν ἐμοὶ //
- cl. ἵνα ᾧσιν τετελειωμένοι εἰς ἐν //
- ἵνα γνώσκῃ ὁ κόσμος // ὅτι σύ με ἀπέστειλας //
- καὶ ἡγάπησας αὐτοὺς // καθὼς ἐμὲ ἡγάπησας. //
24. Πάτερ, / ὃ δέδωκάς μοι / θέλω ἵνα ὅπου εἰμὶ ἐγὼ //
καὶ οἱ ᾧσιν μετ' ἐμοῦ //
- c. ἵνα θεωρῶσιν τὴν δόξαν τὴν ἐμήν // ἣν δέδωκάς μοι //
- ὅτι ἡγάπησάς με / πρὸ καταβολῆς κόσμου //
25. Πάτερ δίκαιε / καὶ ὁ κόσμος σε οὐκ ἔγνω //
- a. ἐγὼ δέ σε ἔγνω //
- καὶ οὗτοι ἔγνωσαν / ὅτι σύ με ἀπέστειλας //
26. καὶ ἐγνώρισα αὐτοῖς τὸ ὄνομά σου //
- καὶ γνωρίσω //
- cl. ἵνα ἡ ἀγάπη / ἣν ἡγάπησάς με //
- ἐν αὐτοῖς ᾗ // καὶ ἐν αὐτοῖς. //

Ἡ Ἀμπελος, Ἡ Ἀληθινή.

Jn. 15¹⁻²⁷:

- c. 1. Ἐγὼ εἰμι ἡ ἀμπελος / ἡ ἀληθινή //
- καὶ ὁ Πατήρ μου / ὁ γεωργὸς ἐστίν. //
2. Πᾶν κλῆμα ἐν ἐμοὶ / μὴ φέρον καρπὸν / αἶρει αὐτό //
- a. καὶ πᾶν τὸ καρπὸν φέρον / καθαίρει αὐτό //
- ἵνα καρπὸν / πλείονα / φέρῃ. //
- c. 3. ἤδη ὑμεῖς καθαροὶ ἐστε / διὰ τὸν λόγον / ὃν λελάληκα ὑμῖν. //
- ch. 4. μέντε ἐν ἐμοὶ // καὶ ἐν ὑμῖν //
- c. καθὼς τὸ κλῆμα οὐ δύναται καρπὸν φέρειν / ἀφ' ἑαυτοῦ //
- s. ἐὰν μὴ μένῃ ἐν τῇ ἀμπέλῳ //
- οὕτως οὐδὲ ὑμεῖς // ἐὰν μὴ ἐν ἐμοὶ μένῃτε. //

- a. 5. Ἐγὼ εἰμι ἡ ἄμπελος // ὑμεῖς τὰ κλήματα. //
- ch. ὁ μένων ἐν ἐμοὶ / κἀγὼ ἐν αὐτῷ //
- c. οὗτος φέρει καρπὸν πολὺν //
- ὅτι χωρὶς ἐμοῦ / οὐ δύνασθε ποιεῖν οὐδέν //
6. ἐὰν μὴ τις μένῃ ἐν ἐμοὶ /
- a. ἐβλήθη ἔξω / ὡς τὸ κληῖμα / καὶ ἐξηράνθη //
- καὶ συνάγουσιν αὐτὸ / καὶ εἰς τὸ πῦρ βάλλουσιν / καὶ καίεται. //
- ch. 7. ἐὰν μένητε ἐν ἐμοὶ // καὶ τὰ εἶματα μου ἐν ὑμῖν μένῃ //
- c. ὁ ἐὰν θέλητε / αἰτήσασθε // καὶ γενήσεται ὑμῖν. //
- c. 8. ἐν τούτῳ / ἐδοξάσθη / ὁ Πατὴρ μου //
- ἵνα καρπὸν πολὺν φέρετε // καὶ γενήσεσθε ἐμοὶ μαθηταί //
9. Καθὼς ἠγάπησέν με / ὁ Πατὴρ //
- s. κἀγὼ ὑμᾶς ἠγάπησα. //
- k. μέναιτε ἐν τῇ ἀγάπῃ τῇ ἐμῇ //
10. ἐὰν τὰς ἐντολάς μου τηρήσητε //
- s. μενεῖτε ἐν τῇ ἀγάπῃ μου //
- καθὼς ἐγὼ τοῦ Πατρὸς μου τὰς ἐντολάς τητήρηκα //
- καὶ μένω αὐτοῦ ἐν τῇ ἀγάπῃ. //
11. Ταῦτα λελάληκα ὑμῖν //
- c. ἵνα ἡ χαρὰ ἡ ἐμὴ ἐν ὑμῖν ᾗ //
- cl. καὶ ἡ χαρὰ ὑμῶν πληρωθῇ. //
- c. 12. Αὕτη ἐστὶν ἡ ἐντολὴ ἡ ἐμὴ /
- ἵνα ἀγαπᾶτε ἀλλήλους // καθὼς ἠγάπησα ὑμᾶς //
13. μερίζονα ταύτης ἀγάπην / οὐδεὶς ἔχει //
- c. ἵνα τις τὴν ψυχὴν αὐτοῦ / θῇ / ὑπὲρ τῶν φίλων αὐτοῦ. //
14. ὑμεῖς φίλοι μου ἐστε //
- c. ἐὰν ποιῇτε / ἃ ἐγὼ ἐντέλλομαι ὑμῖν. //
15. οὐκ ἐτι λέγω ὑμᾶς δούλους //
- a. ὅτι ὁ δοῦλος οὐκ οἶδεν / τί ποιεῖ αὐτοῦ ὁ κύριος //
- ὑμᾶς δὲ εἵρηκα φίλους //
- ὅτι πάντα ἃ ἤκουσα παρὰ τοῦ Πατρὸς μου //
- ἐγνώρισα ὑμῖν
- ch. 16. Οὐχ ὑμεῖς με ἐξελέξασθε // ἀλλ' ἐγὼ ἐξελεξάμην ὑμᾶς //
- καὶ ἔθηκα ὑμᾶς //
- ἵνα ὑμεῖς ὑπάγητε / καὶ καρπὸν φέρετε //
- καὶ ὁ καρπὸς ὑμῶν μένῃ //
- c. ἵνα ὁ τι ἂν αἰτήσητε τὸν Πατέρα / ἐν τῷ ὀνόματί μου / δῶ ὑμῖν. //

- c. 17. Ταῦτα ἐντέλλομαι ὑμῖν // ἵνα ἀγαπᾶτε ἀλλήλους //
- c. 18. Εἰ ὁ κόσμος ὑμᾶς μισεῖ //
γινώσκετε ὅτι ἐμὲ / πρῶτον ὑμῶν μεμίσσηκεν. //
19. εἰ ἐκ τοῦ κόσμου ἦτε //
ὁ κόσμος ἂν τὸ ἴδιον ἐφίλει //
- c. ὅτι δὲ ἐκ τοῦ κόσμου οὐκ ἐστέ //
- a. ἀλλ' ἐγὼ ἐξελεξάμην ὑμᾶς ἐκ τοῦ κόσμου //
- διὰ τοῦτο μισεῖ ὑμᾶς ὁ κόσμος. //
20. Μνημονεύετε τοῦ λόγου / οὗ ἐγὼ εἶπον ὑμῖν //
- c. Οὐκ ἔστιν δοῦλος / μείζων τοῦ κυρίου αὐτοῦ //
- s. εἰ ἐμὲ ἐδίωξαν // καὶ ὑμᾶς διώξουσιν //
- s. εἰ τὸν λόγον μου / ἐτήρησαν // καὶ τὸν ὑμέτερον / τηρήσουσιν. //
21. ἀλλὰ ταῦτα πάντα ποιήσουσιν εἰς ὑμᾶς / διὰ τὸ ὄνομά μου //
- c. ὅτι οὐκ οἶδασιν / τὸν πέμψαντά με. //
22. Εἰ μὴ ἦλθον / καὶ ἐλάλησα αὐτοῖς //
- c. ἁμαρτίαν οὐκ εἶχον //
- νῦν δὲ πρόφασιν οὐκ ἔχουσιν / περὶ τῆς ἁμαρτίας αὐτῶν. //
- s. 23. ὁ ἐμὲ μισῶν / καὶ τὸν Πατέρα μου μισεῖ. //
24. Εἰ τὰ ἔργα μὴ ἐποίησα ἐν αὐτοῖς //
- ἃ οὐδεὶς ἄλλος ἐποίησεν //
- c. ἁμαρτίαν οὐκ εἶχον //
- νῦν δὲ καὶ ἑωράκασιν / καὶ μεμίσσηκασιν / καὶ ἐμὲ / καὶ τὸν
Πατέρα μου. //
25. ἀλλ' ἵνα πληρωθῇ ὁ λόγος // ὁ ἐν τῷ νόμῳ αὐτῶν γεγραμμένος //
- c. ὅτι Ἐμίσησάν με δωρεάν //
- s. 26. Ὅταν ἔλθῃ / ὁ Παράκλητος //
- cl. ὃν ἐγὼ πέμψω ὑμῖν παρὰ τοῦ Πατρὸς //
- τὸ Πνεῦμα τῆς ἀληθείας // ὁ παρὰ τοῦ Πατρὸς ἐκπορεύεται //
- ἐκεῖνος μαρτυρήσει περὶ ἐμοῦ. //
- s. 27. καὶ ὑμεῖς δὲ μαρτυρεῖτε //
- c. ὅτι ἀπ' ἀρχῆς μετ' ἐμοῦ ἐστε. //

Ὁ Παράκλητος.

Jn. 16¹⁻³³:

- c. 1. Ταῦτα λελάληκα ὑμῖν / ἵνα μὴ σκανδαλισθῆτε. //
2. ἀποσυναγώγους ποιήσουσιν ὑμᾶς. //
- c. ἀλλ' ἔρχεται ὥρα / ἵνα πᾶς ὁ ἀποκτείνας ὑμᾶς /
δόξῃ λατρεῖαν προσφέρειν / τῷ Θεῷ. //

3. καὶ ταῦτα ποιήσουσιν ὑμῖν //
- c. ὅτι οὐκ ἔγνωσαν τὸν Πατέρα / οὐδὲ ἐμέ.
4. ἀλλὰ ταῦτα λελάληκα ὑμῖν /
- c. ἵνα ὅταν ἔλθῃ ἡ ὥρα αὐτῶν // μνημονεύητε αὐτῶν //
- ὅτι ἐγὼ εἶπον ὑμῖν. //
- Ταῦτα δὲ ὑμῖν / ἐξ ἀρχῆς / οὐκ εἶπον //
- c. ὅτι μεθ' ὑμῶν ἤμην. //
5. νῦν δὲ ὑπάγω πρὸς τὸν πέμναντά με //
- k. καὶ οὐδεὶς ἐξ ὑμῶν ἔρωτά με // ποῦ ὑπάγεις; //
6. ἀλλ' ὅτι ταῦτα λελάληκα ὑμῖν //
- k. ἡ λύπη / πεπλήρωκεν / ὑμῶν τὴν καρδίαν. //
7. Ἀλλ' ἐγὼ τὴν ἀλήθειαν λέγω ὑμῖν //
- c. συμφέρει ὑμῖν / ἵνα ἐγὼ ἀπέλθω. //
- ἐὰν γὰρ μὴ ἀπέλθω // Παράκλητος / οὐκ ἐλεύσεται / πρὸς ὑμᾶς. //
- c. ἐὰν δὲ πορευθῶ, // πέμψω αὐτόν / πρὸς ὑμᾶς //
8. καὶ ἐλθὼν ἐκεῖνος / ἐλέγξει / τὸν κόσμον //
- s. περὶ ἁμαρτίας / καὶ περὶ δικαιοσύνης / καὶ περὶ κρίσεως. //
9. περὶ ἁμαρτίας μὲν // ὅτι οὐ πιστεύουσιν εἰς ἐμέ. //
- cl. 10. περὶ δικαιοσύνης δέ // ὅτι πρὸς τὸν Πατέρα ὑπάγω // καὶ οὐκέτι
θεωρεῖτέ με. //
11. περὶ δὲ κρίσεως // ὅτι ὁ ἄρχων τοῦ κόσμου τούτου κέκριται. //
- a. 12. Ἔτι πολλὰ ἔχω ὑμῖν λέγειν // ἀλλ' οὐ δύνασθε βαστάζειν ἅρτι. //
13. ὅταν δὲ ἔλθῃ ἐκεῖνος / τὸ Πνεῦμα τῆς ἀληθείας /
- cl. ὁδηγήσει ὑμᾶς εἰς τὴν ἀλήθειαν πᾶσαν. //
- οὐ γὰρ λαλήσει ἅρ' ἐαυτοῦ //
- cl. ἀλλ' ὅσα ἀκούσει / λαλήσει //
- καὶ τὰ ἐρχόμενα ἀναγγελεῖ ὑμῖν. //
14. ἐκεῖνος ἐμὲ δοξάσει //
- c. ὅτι ἐκ τοῦ ἐμοῦ λήμνεται // καὶ ἀναγγελεῖ ὑμῖν. //
15. Πάντα ὅσα ἔχει / ὁ Πατήρ / ἐμά ἐστιν. //
- c. διὰ τοῦτο εἶπον / ὅτι ἐκ τοῦ ἐμοῦ λαμβάνει //
- καὶ ἀναγγελεῖ ὑμῖν. //
16. Μικρὸν / καὶ οὐκέτι / θεωρεῖτέ με, //
- a. καὶ πάλιν μικρὸν / καὶ ὄψεσθέ με //
- c. 17. Εἶπον οὖν ἐκ τῶν μαθητῶν πρὸς ἀλλήλους //
- Τί ἐστιν τοῦτο / ὃ λέγει ἡμῖν //
- Μικρὸν / καὶ οὐ θεωρεῖτέ με, //
- a. καὶ πάλιν μικρὸν / καὶ ὄψεσθέ με
καὶ ὅτι ὑπάγω πρὸς τὸν Πατέρα; //

- c. 18. ἔλεγον οὖν / Τί ἐστὶν τοῦτο δὲ λέγει / τὸ μικρόν; //
- οὐκ οἶδαμεν τί λαλεῖ. //
- c. 19. "Εγὼ Ἰησοῦς ὅτι ἤθελον αὐτὸν ἐρωτᾶν / καὶ εἶπεν αὐτοῖς //
- Περὶ τούτου ζητεῖτε μετ' ἀλλήλων ὅτι εἶπον
- a. Μικρόν / καὶ οὐ θεωρεῖτέ με //
- καὶ πάλιν μικρόν / καὶ ὤψεσθέ με; //
20. ἀμὴν, ἀμὴν λέγω ὑμῖν //
- a. ὅτι κλαύσετε / καὶ θρηνήσετε ὑμεῖς //
- ὁ δὲ κόσμος χαρήσεται. //
- a. ὑμεῖς λυπηθήσεσθε // ἀλλ' ἡ λύπη ὑμῶν εἰς χαρὰν γενήσεται. //
21. ἡ γυνὴ ὅταν τίκτη / λύπην ἔχει, //
- ὅτι ἤλθεν ἡ ὥρα αὐτῆς //
- a. ὅταν δὲ γεννήσῃ τὸ παιδίον /
- οὐκέτι μνημονεύει τῆς θλίψεως / διὰ τὴν χαρὰν /
- ὅτι ἐγεννήθη ἄνθρωπος εἰς τὸν κόσμον //
- a. 22. καὶ ὑμεῖς οὖν νῦν μὲν λύπην ἔχετε //
- πάλιν δὲ ὀφθαίμα ὑμᾶς / καὶ χαρήσεται ὑμῶν ἡ καρδιά //
- cl. καὶ τὴν χαρὰν ὑμῶν οὐδεὶς / αἴρει / ἀφ' ὑμῶν. //
23. Καὶ ἐν ἐκείνῃ τῇ ἡμέρᾳ / ἐμὲ οὐκ ἐρωτήσετε οὐδέν. //
- cl. ἀμὴν ἀμὴν λέγω ὑμῖν //
- ἂν τι αἰτήσητε τὸν Πατέρα / δώσει ὑμῖν / ἐν τῷ ὀνόματί μου. //
24. ἕως ἄρτι οὐκ ἠτήσατε οὐδέν / ἐν τῷ ὀνόματί μου. //
- cl. αἰτεῖτε, / καὶ λήμψεσθε // ἵνα ἡ χαρὰ ὑμῶν ᾗ πεπληρωμένη. //
- a. 25. Ταῦτα ἐν παροιμίαις / λελάληκα ὑμῖν. //
- ἔρχεται ὥρα ὅτε οὐκέτι / ἐν παροιμίαις / λαλήσω ὑμῖν //
- ἀλλὰ παρηγορίᾳ / περὶ τοῦ Πατρὸς / ἀπαγγελῶ ὑμῖν. //
26. "Εν ἐκείνῃ τῇ ἡμέρᾳ / ἐν τῷ ὀνόματί μου / αἰτήσεσθε //
- c. καὶ οὐ λέγω ὑμῖν // ὅτι ἐγὼ ἐρωτήσω τὸν Πατέρα περὶ ὑμῶν
27. αὐτὸς γὰρ ὁ Πατήρ φιλεῖ ὑμᾶς //
- c. ὅτι ὑμεῖς ἐμὲ πεφιλήκατε // καὶ πεπιστεύκατε //
- ὅτι ἐγὼ / παρὰ τοῦ Θεοῦ / ἐξῆλθον. //
- ch. 28. ἐξῆλθον ἐκ τοῦ Πατρὸς // καὶ ἐλήλυθα εἰς τὸν κόσμον. //
- πάλιν ἀφίημι τὸν κόσμον // καὶ πορεύομαι πρὸς τὸν Πατέρα. //
- s. 29. Λέγουσιν οἱ μαθηταὶ αὐτοῦ /
- "Ἴδε νῦν / ἐν παρηγορίᾳ / λαλεῖς // καὶ παροιμίαν οὐδεμίαν λέγεις. //
30. νῦν οἶδαμεν / ὅτι οἶδας πάντα //
- c. καὶ οὐ χρειάζῃς ἔχεις / ἵνα τίς σε ἐρωτᾷ. //
- ἐν τούτῳ πιστεύομεν // ὅτι ἀπὸ Θεοῦ ἐξῆλθες. //
- k. 31. "Απεκρίθη αὐτοῖς Ἰησοῦς / "Ἀρτι πιστεύετε; //

- k. 32. ἰδοὺ ἔρχεται ὥρα / καὶ ἐλήλυθεν //
 ἵνα σκορπισθῇτε / ἕκαστος εἰς τὰ ἴδια //
 καὶ μὲν μόνον ἀφήτε· //
 k. καὶ οὐκ εἰμι μόνος // ὅτι ὁ Πατὴρ μετ' ἐμοῦ ἐστιν. //
 33. Ταῦτα λελάληκα ὑμῖν / ἵνα ἐν ἐμοὶ εἰρήνην ἔχητε //
 k. ἐν τῷ κόσμῳ θλίψιν ἔχετε· //
 cl. ἀλλὰ θαρσεῖτε // ἐγὼ νενίκηκα τὸν κόσμον. //

Ἡ Εἰρήνη.

Jn. 14¹⁻³¹:

- c. 1. Μὴ ταρασσέσθω / ὑμῶν ἡ καρδιά· //
 s. πιστεύετε εἰς τὸν Θεόν // καὶ εἰς ἐμὲ πιστεύετε. //
 2. ἐν τῇ οἰκίᾳ τοῦ Πατρὸς μου / μοναὶ πολλαὶ εἰσιν· //
 εἰ δὲ μή, / εἶπον ἂν ὑμῖν //
 c. ὅτι πορεύομαι / ἐτοιμάσαι / τόπον ὑμῖν //
 3. καὶ ἐὰν πορευθῶ / καὶ ἐτοιμάσω / τόπον ὑμῖν //
 c. πάλιν ἔρχομαι // καὶ παραλήμψομαι ὑμᾶς / πρὸς ἐμαντόν, //
 ἵνα ὅπου εἰμι ἐγὼ // καὶ ὑμεῖς ᾗτε. //
 s. 4. καὶ ὅπου ἐγὼ ὑπάγω / οἴδατε // καὶ τὴν ὁδὸν / οἴδατε //
 5. Λέγει αὐτῷ Θωμᾶς //
 Κύριε οὐκ οἴδαμεν / ποῦ ὑπάγεις· //
 s. πῶς οἴδαμεν τὴν ὁδόν; //
 6. λέγει αὐτῷ Ἰησοῦς //
 s. Ἐγὼ εἰμι ἡ ὁδὸς // καὶ ἡ ἀλήθεια // καὶ ἡ ζωὴ //
 οὐδεὶς ἔρχεται πρὸς τὸν Πατέρα // εἰ μὴ δι' ἐμοῦ. //
 7. εἰ ἐγνώκειτέ με // καὶ τὸν Πατέρα μου ἂν ᾗδετε. //
 s. ἀπ' ἄρτι γινώσκετε αὐτόν // καὶ ἐωράκατε αὐτόν. //
 8. Λέγει αὐτῷ Φίλιππος //
 c. Κύριε, / δείξον ἡμῖν τὸν Πατέρα // καὶ ἀρκεῖ ἡμῖν. //
 9. λέγει αὐτῷ ὁ Ἰησοῦς //
 Τοσοῦτον χρόνον / μεθ' ὑμῶν / εἰμι //
 c. καὶ οὐκ / ἐγνωκάς με, / Φίλιππε; //
 ὁ ἐωρακὼς ἐμὲ // ἐώρακεν τὸν Πατέρα. //
 s. Πῶς σὺ λέγεις // Δείξον ἡμῖν τὸν Πατέρα; //
 10. οὐ πιστεύεις // ὅτι ἐγὼ ἐν τῷ Πατρὶ //
 ch. καὶ ὁ Πατὴρ ἐν ἐμοὶ ἐστιν; //
 τὰ ῥήματα ἃ ἐγὼ λέγω ὑμῖν //
 s. ἀπ' ἐμαντοῦ / οὐ λαλῶ. //
 r. ὁ δὲ Πατὴρ / ὁ ἐν ἐμοὶ / μένων //
 ποιεῖ / τὰ ἔργα αὐτοῦ. //

- ch. II. πιστεύετε μοι // ὅτι ἐγὼ ἐν τῷ Πατρὶ //
- c. καὶ ὁ Πατὴρ ἐν ἐμοί. //
- εἰ δὲ μή, / διὰ τὰ ἔργα αὐτὰ // πιστεύετε μοι. //
12. ἀμὴν, ἀμὴν λέγω ὑμῖν, //
- ὁ πιστεύων εἰς ἐμὲ / τὰ ἔργα ἃ ἐγὼ ποιῶ / κἀκεῖνος ποιήσει, //
- s. καὶ μελίζονα τούτων ποιήσει //
- ὅτι ἐγὼ πρὸς τὸν Πατέρα πορεύομαι. //
13. καὶ ὁ τι ἂν αἰτήσητε / ἐν τῷ ὀνόματί μου / τοῦτο ποιήσω //
- c. ἵνα δοξασθῇ ὁ Πατὴρ / ἐν τῷ Υἱῷ.
- c. 14. ἐάν τι αἰτήσητε / ἐν τῷ ὀνόματί μου, / ἐγὼ ποιήσω. //
- c. 15. Ἐὰν ἀγαπᾷτέ με // τὰς ἐντολὰς / τὰς ἐμὰς τηρήσετε. //
16. κἀγὼ ἐρωτήσω τὸν Πατέρα //
- c. καὶ ἄλλον Παράκλητον / δώσει ὑμῖν //
- ἵνα ἢ μεθ' ὑμῶν εἰς τὸν αἰῶνα. //
17. τὸ Πνεῦμα τῆς ἀληθείας //
- ὃ ὁ κόσμος οὐ δύναται λαβεῖν //
- a. ὅτι οὐ θεωρεῖ αὐτὸ // οὐδὲ γινώσκει. //
- ὑμεῖς γινώσκετε αὐτό //
- ὅτι παρ' ὑμῖν μένει // καὶ ἐν ὑμῖν ἐστι. //
18. οὐκ ἀφήσω ὑμᾶς ὀρφανούς //
- a. ἔρχομαι πρὸς ὑμᾶς. //
19. ἔτι μικρὸν / καὶ ὁ κόσμος με οὐκέτι / θεωρεῖ //
- a. ὑμεῖς δὲ θεωρεῖτέ με //
- s. ὅτι ἐγὼ ζῶ // καὶ ὑμεῖς ζήσετε //
20. ἐν ἐκείνῃ τῇ ἡμέρᾳ γνώσεσθε ὑμεῖς //
- s. ὅτι ἐγὼ / ἐν τῷ Πατρὶ μου // καὶ ὑμεῖς / ἐν ἐμοί //
- ch. κἀγὼ / ἐν ὑμῖν. //
- c. 21. ὁ ἔχων τὰς ἐντολὰς μου / καὶ τηρῶν αὐτάς //
- ἐκεῖνός ἐστιν ὁ ἀγαπῶν με. //
- s. ὁ δὲ ἀγαπῶν με // ἀγαπηθήσεται / ὑπὸ τοῦ Πατρὸς μου, //
- κἀγὼ ἀγαπήσω αὐτόν // καὶ ἐμφανίσω αὐτῷ ἐμμαντόν. //
22. Λέγει αὐτῷ Ἰούδας, / οὐχ ὁ Ἰσκαριώτης, /
- c. Κύριε, καὶ τί γέγονεν //
- a. ὅτι ἡμῖν / μέλλεις ἐμφανίζειν σεαυτὸν //
- καὶ οὐχὶ τῷ κόσμῳ; //
23. ἀπεκρίθη Ἰησοῦς / καὶ εἶπεν αὐτῷ //
- c. Ἐάν τις ἀγαπᾷ με // τὸν λόγον μου τηρήσει //
- καὶ ὁ Πατὴρ μου ἀγαπήσει / αὐτόν //
- καὶ πρὸς αὐτόν / ἐλευσόμεθα //
- s. καὶ μονήν παρ' αὐτῷ / ποιησόμεθα //

24. ὁ μὴ ἀγαπῶν με // τοὺς λόγους μου οὐ τηρεῖ //
- s. καὶ ὁ λόγος ὃν ἀκούετε // οὐκ ἔστιν ἐμὸς //
- al. ἀλλὰ τοῦ πέμψαντός με / Πατρός //
- c. 25. Ταῦτα λελάληκα ὑμῖν // παρ' ὑμῖν μένων. //
26. ὁ δὲ Παράκλητος // τὸ Πνεῦμα τὸ Ἅγιον //
- cl. ὁ πέμψει / ὁ Πατήρ / ἐν τῷ ὀνόματί μου, / ἐκεῖνος ὑμᾶς / διδάξει / πάντα //
- καὶ ὑπομνήσει ὑμᾶς // πάντα ἃ εἶπον ὑμῖν ἐγώ. //
- s. 27. Εἰρήνην ἀφίημι ὑμῖν // εἰρήνην / τὴν ἐμὴν / δίδωμι ὑμῖν. //
- a. οὐ καθὼς ὁ κόσμος δίδωσιν // ἐγὼ δίδωμι ὑμῖν. //
- s. μὴ ταρασσέσθω / ὑμῶν ἡ καρδιά //
- μηδὲ δειλιάτω. //
- c. 28. ἠκούσατε / ὅτι ἐγὼ εἶπον ὑμῖν //
- Ἵπάρχω / καὶ ἔρχομαι / πρὸς ὑμᾶς. //
- c. εἰ ἠγαπᾶτέ με, // ἐχάριστε ἅν // ὅτι πορεύομαι / πρὸς τὸν Πατέρα //
- ὅτι ὁ Πατήρ / μελίζων μού ἐστιν //
29. καὶ νῦν εἰρηκα ὑμῖν / πρὸν γενέσθαι //
- c. ἵνα ὅταν γένηται // πιστεύσητε. //
30. Οὐκέτι πολλὰ / λαλήσω μεθ' ὑμῶν //
- c. ἔρχεται γὰρ ὁ / τοῦ κόσμου / ἄρχων //
- καὶ ἐν ἐμοὶ / οὐκ ἔχει οὐδέν //
31. ἀλλ' ἵνα γινῶ / ὁ κόσμος // ὅτι ἀγαπῶ / τὸν Πατέρα //
- cl. καὶ καθὼς ἐνετείλατό μοι / ὁ Πατήρ // οὕτως ποιῶ. //

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